

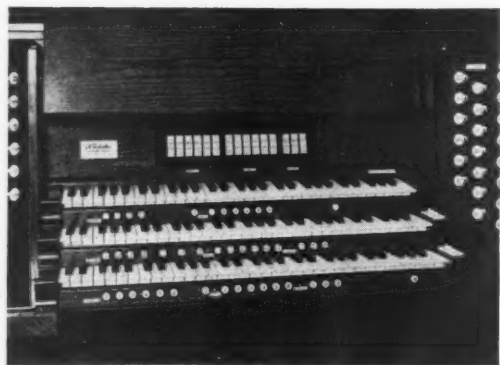
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REPERTOIRE AND REVIEWS

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Christmas Music

AC—William Baines—"Christmastide"

Ef. 9p. e. Presser 18c. Psalm and Isaiah text. Melodious, rhythmic, simple, bass solo, s-a duet—everything to interest the younger volunteer choirs. Not padded; really musical, for average congregations.

AC—Harry Banks—"Hark the merry bells"

A. 4p. me. Church-Presser 15c. A simple, tuneful, rhythmic bit of entertaining music every small-town congregation will understand and enjoy.

AC—Edward Shippen Barnes—"Bethlehem"

E. 4p. md. J. Fischer & Bro. 15c. H.P. McConnell text. A piece of beautiful music based on harmony and text, with enough melody and rhythm to dress that text up forcefully and make a real contribution to the Christmas services; quite different from the normal run of Christmas music, and only for choirs that know their jobs. "Sometimes I think that Bethlehem is not a town at all, but just a village of one's heart." And the music measures up gloriously.

*AC—Rosario Bourdon—"Christmas-Tide"

18p. e. Flammer 30c. "A medley of 11 Christmas carols," the old favorite Christmas hymns strung along into one continuous work for the average volunteer choir to sing to the delight of all those in the congregation who find their most beautiful message in these grand old hymns.

AC—Annabel M. Buchanan—"Mary through a thornwood"

Fm. 6p. u. me. J. Fischer & Bro. 16c. "Mary through a thornwood's gone, that in seven years no leaves have borne." And this unusual text is alternated with or sung against "Kyrie eleison" in a way to make one of the most unusual and effective new anthems for the Christmas service wherever there is a competent choir and educated congregation. Not extreme, just good, and thoroughly different from the usual run.

A5C—Wm. H. Buckley—"That glorious song of old"

G. 7p. me. Ditson-Presser 16c. For the average volunteer choir, possibly with junior choir. Opens with "Glory to God," for 3-part women's voices (or juniors) and then the main anthem, in simple, direct hymn style. Last section is a grand unison for adults against top melody by juniors. All multiple-choir organists need this one.

A6C—F. M. Christiansen—"Christmas Symbol"

F. 4p. u. me. Augsburg 15c. A dreamy, very slow bit of melody, harmony, rhythm that make lovely music of a different sort for that Christmas program. Only for choirs that know their jobs and organists that have imagination.

*AC—Danish, ar. Matthews—"Danish Carol"

G. 5p. u. me. Elkan-Vogel 16c. Melodious, quiet, and opportunities for fine phrasing effects. Under three voices hum and then the sopranos sing the text, in which all join later. Then a soprano solo, or juniors from a distance, unaccompanied. Toward the end the full choir in unison, and this the Arranger thinks also should be unaccompanied—an opinion subject to a considerable revision, as it would be difficult to so plan this work that such lone melodies could be effective if unaccompanied.

A7C—George W. Kemmer—"Infant Savior"

A. 8p. u. d. Gray 16c. Canon Bridgely text and music that will give any choir more work than they dare safely undertake late in the season. Look it over for yourself for next year; the notes have been worked over very carefully.

*AWC—Lapland, ar. Dickinson—"Christmas Carol"

Gf. 8p. me. Gray 16c. Opens with 3-part women's chorus on dainty & gentle music, and then the top sopranos sing the melody against humming by the other voices. Smooth agreeable music for that many-nations program.

A5(J)C—Ralph E. Marryott—"Over Bethlehem's Town"

Gf. 6p. u. me. Ditson-Presser 16c. Tiplady text. Juniors

sing the melody against the humming chorus; for services where juniors must have their chance.

*AWC—Mexican, ar. L. Niven—"Song for Little Jesus"

A. 5p. u. e. J. Fischer & Bro. 15c. Of unusual flavor to round out the many-nations program idea, plaintive, needing careful workmanship.

A5C—Wm. S. Nagle—"Hark to the News"

G. 6p. u. me. Ditson-Presser 16c. Text by Composer. "Come, neighbor, hark to the news—peace to the earth among men of good will." Depending on its sprightliness, accents, and rhythmic lilt for effect. A good organist with a competent choir will make his congregation sit up and notice.

*AW3C—Neidlinger, ar. McKinney—"Birthday of a King"

Bf. 4p. e. J. Fischer & Bro. 15c. The old favorite Christmas solo in a new arrangement, needing good singers and an organist who hasn't lost his joy of living. Congregations know this melody and they'll never tire of it. After all, it has a real punch, hasn't it?

AOC—Louise E. Stairs—"There Were Shepherds"

61p. me. Presser 60c. A lady supplied the text and a lady wrote the music and if you used it in St. Bartholomew's Church on Park Avenue the walls would cave in, but they didn't write it for St. Bartholomew's but for the average congregation with the average organist and the average choir and there's not a music-dry page in the whole thing. If any average volunteer choir anywhere in this land wants a Christmas cantata that is musical the whole way through, here it is. Melodious, rhythmic, sane & pleasing harmonies. No padding, no pretense; the Composer knows how to write melodies that ring true and she does it here in abundance. Maunder had a better structural hand but this composer has a more consistent and insistent musical interest. So, Miss Soosie, if your congregation doesn't want Bach's "Christmas Oratorio" (a terribly dry thing anyway) give them this and don't give a second thought to the fact that there's not a fugue in the whole thing.

CHRISTMAS ORGAN MUSIC

Album of Organ Music

71 pages. 12 pieces. J. Fischer & Bro. \$1.50. Five pieces by Guilman—Noel, Noel Languedogien, Pastorale from Sonata 1, Overture on Noels, Elegy—and others by Reginald Barrett, Frederick Chubb, Roland Diggle, Harvey Gaul, etc. Guilman's Noel Languedogien is a splendid example of what happens when people think more highly of themselves than they ought to think, not highly enough of things that matter; for here is a delightful piece of music as eloquent, dainty, and charming as music can be, thoroughly neglected because Guilman didn't pay enough attention to the evidently necessary job of trying to bluff people. Giuseppe Dinelli's Christmas Pastoral is a lovely thing too. Harvey Gaul's Christmas Pipes of County Clare is included. Roland Diggle's Christmas Fantasy March will be just right where a march is needed on Christmas. For real Christmas flavor, that Guilman Sonata Pastorale is grand. It's a collection for the average organist, most of the pieces easy enough.

Margarethe Hokanson—Adventus

F. 2p. me. J. Fischer & Bro. 50c. Here's a charming bit on a 5th-century chorale, treated effectively to make real church music; it's dignified, beautiful, appealing, worthy of use in the best of services, yet not past the understanding of any congregation. Has a real message in it.

Alfred Taylor—Nativity Miniatures

10p. me. J. Fischer & Bro. \$1.25. Seven pieces, "intended to be played as an integral composition" with only slight pauses between the numbers. Opens with a Procession Toward Jerusalem, a one-page quiet march; then a lovely atmospheric Nightfall in Bethlehem, truly beautiful in simple melody & harmony; Manger Scene is a short interlude; Paean of the Nativity is a bit of fff rejoicing; and that one-page Lullaby is as beautiful as music can be—but un-

marks

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fortunately it would take a Virgil Fox or a Leopold Stokowski to know what to do with it; Star of the Magi is a frankly Oriental bit, thoroughly charming in its special flavor and simplicity; and then Light on the Judean Hills closes the set in a triumphant march that ought never be written for this ultradignified organ world of ours. Doesn't Mr. Taylor know about the Baroque Revival? And Buxtehude and pre-Bachs? If any good F.A.G.O. ever gets caught playing this in public the Guild will excommunicate him without trial; organists must never play music any more, only dry notes and contrapuntal exercises. But somebody please shout it from the housetops if ever is found another melody so simple, so lovely, so appealing as that Lullaby.

ORGAN-PIANO DUET

*Bach, ar.Goldsworthy—Christmas Symphony
15p. c. J. Fischer & Bro. \$1.50. For your Christmas program if you have both organ and piano available; two copies of the music needed. Subtitle is And There Were Shepherds Abiding in the Field.

Organ Music

Bach—Fantasia & Fugue Gm

9p. md. Gray 75c. Leave your feelings at home, put on full organ, keep it on; when the music is difficult slow down, when it's easy pep it up; torture your audience as much as you dare, and all these things will give you a perfectly traditional interpretation—if anyone wants to misuse that word badly. Maybe some day someone will discover there's music behind these overbearing loud notes. Look at that jolly Fugue theme and then explain the registration universally used, if you can. This is that old warhorse, The Great. It is grand music, until organists start to play it.

Garth Edmundson—Benedictine Plainsong

C. 4p. e. J. Fischer & Bro. 50c. Adoro Devote is the subtitle. It's a sterling piece of church music, opening quietly on strings in plainsong atmosphere and carrying along in that mood to the end, with opportunities to do anything with it from ruining it to making it so devotional that the whole service will be thereby glorified. An artist can quite easily create a profound impression with it, and it's not at all difficult.

J. S. BACH, Marcel Dupre's Edition, Vol. 11

Chorapreludes: Miscellaneous A to J

13x10. 83 pages. 32 pieces. paper-bound. Borne-mann-Gray \$3.75. Repeating high praise for each of these 12 volumes in the complete edition of Bach's organ music grows monotonous, but there's nothing else to do. No matter how widely American taste differs from French on how to play Bach, this new volume none the less is invaluable. It seems to me people to whom Bach's notes do not convey a message of real musical beauty should not attempt to play Bach for anyone but themselves; so all such things as tempo and registrational suggestions are not only unnecessary but may even be harmful. But you can't say that of Mr. Dupre's intricate system of marking the fingering, virtually on every note; that is a phase of organ-playing too many

Americans neglect. Its neglect brings on an occasional fumble in public—as surprising to the player as to the audience. Only by having one exact fingering for any given difficult passage can a player ever hope to play it invariably without fumble. But here in this Vol. 11 we have other elements also of inestimable value. Take No. 1 for example: "O Lord my God, how grievous and heavy are my sins." Now will we dash that off on roaring upperwork and high-gee tempo, as though our grievous sins don't bother us in the least? If these English texts don't reform the style of a great many American organists who play Bach's Choral-preludes, then let's pass a new law and prohibit the further use of these things in our land till we acquire a little intelligence.—T.S.B.

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JOSEPH MUSET

Litany for Organ, Vol. One

9x12. 122 pages. 15 pieces. paper-bound. McLaughlin & Reilly \$4.00. This truly is one of the unusual works of the year. Mr. Muset is a priest in the Roman Catholic Church; organist of the Cathedral, Barcelona, Spain; a recitalist and composer; once taught organ, composition, improvisation in the Barcelona Conservatory. On request from Rome he went to Australia to purify Catholic church-music there. He is profoundly religious. He has composed a set of 48 organ pieces, one each on the 48 titles given the Virgin Mary in the Litany of Loreto, "the only one formally approved for use" in the Catholic Church. This book contains 15 of them, such as Holy Mary, Mother of Christ, Mother of Good Counsel, Virgin Most Prudent, Virgin Most Merciful. The first piece, Sancta Maria, takes its Gregorian theme "from the offertory of the mass of common feasts

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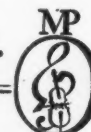
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SERVICE MUSIC

Arranged, edited, compiled by T. Tertius Noble

9x12. 54 pages. 19 pieces. J. Fischer & Bro. \$2.00. That makes about 5c for each composition and 3 pages average length. There are seven Bach choral preludes, all easy enough to play; three Karg-Elert, equally easy; two Brahms; an arrangement of a harpsichord Sonata by Arne; and so on, all the kind of music the average better church needs. Fortunately the registration suggestions are comparatively few—and invariably rich in design; but in the last analysis, anyone who needs registrational suggestions on his music is in the wrong business. Dr. Noble takes it for granted that the players of his volume like music and will know how to make the congregation like it too and get something out of it. A good volume to keep on the console at all services.

General Service Music

No music arranged for church use will be mentioned in these pages unless the printed score clearly indicates the source of the original. It's time to clean house.

AO—Bach cantatas, ed. Ifor Jones—G. Schirmer Inc. No. 18, "For as the Rain and Snow," 23p, 75c; No. 23, "Thou very God and David's Son," 35p, 75c; No. 118, "O Jesus Christ my Life and Light," 7p, 30c; No. 135, "O Lord This Grieving Spirit," 30p, 75c. All have "the original texts and new English translations," with "accompaniment arranged by Ifor Jones." There are 12 in the set thus far announced by Schirmer, with the "Kyrie" in D-minor and Part 4 of "Christmas Oratorio." These accompaniments, while not on organ score as they ought to be, are none the less a vast improvement over what organists have had to be content with normally.

A—Dr. Roland Diggle—"I will extol Thee" D. 11p. t. e. Ditson-Presser 18c. Psalm text. A praise anthem of real spirit for any chorus, simple, direct, and full of vigor. The tenor solo in the middle will make a grand unison. This anthem will almost sing itself; certainly it

will carry the congregation along into the spirit of praise even if said congregation begins by trying to resist.

A—Robert Elmore—"He who would valiant be" 6p. me. Galaxy 16c. Bunyan text. Here's a grand one on a grand scale, with a real flavor of its own, a writing-technic that knows how to get effects without half trying, and yet all within easy reach of even a volunteer choir. The second half doesn't live up to the high quality of originality and spontaneity of the first, but that might be expecting too much; however it ends on a few final grand measures.

A3—Dorothy R. Emery—"Sing unto the Lord" F. 6p. b. me. Flammer 16c. Psalm text. Tries to do some unusual things and has measures of solid effectiveness; needs careful handling on the part of the organist, for his choristers won't exactly know what to do about some of the unexpected turns of events. Should be quite effective.

A—T. F. Fitch—"Thine is the glory" 8p. md. Boston Mus. Co. 16c. Bible text. An unusual anthem, and with vision enough in the organist's head it might turn out tremendously effective. Opens with background music against which the low voices introduce a solemn theme, and then the high, and so on into full-chorus unison, the organ all the while supplying the music, the voices chiefly the text. Seems as though the composer is trying to do something unusual all the time; it is quite possible that he is succeeding. Better find out for yourself.

A6—Ralph A. Harris—"O Lord God of Hosts" Cm. 7p. me. J. Fischer & Bro. 16c. Psalm text. Opens with a grand unison by the men's voices, the accompaniment moving when the voices hold; then the full choir on a strong but simple passage. Next the chorus sings in something like hymn style while a soprano obbligato (and she, or the boy, will need clear top-notes) sings a high melody; this section will also be grand, because the melody has character but is not commonplace. Then unison, then fugue, then massive climax. And if you don't make your congregation sit up and say Uncle it won't be Mr. Harris' fault but yours. What a relief to find music that knows what it wants to say and knows how to say it.

AO—Handel's "Messiah"
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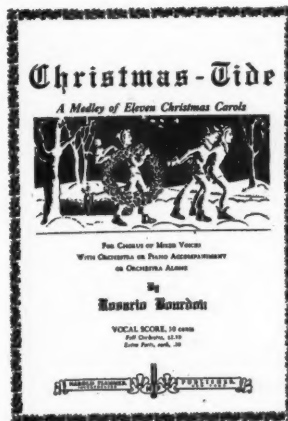
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The Angels and the Shepherds
Silent Night
The First Nowell
Calm on the Listening Ear of Night

It Came Upon the Midnight Clear
Nazareth
Good King Wenceslas
O Little Town of Bethlehem
Oh Come, All Ye Faithful

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published by Carl Fischer, \$1.25 vocal score, \$1.00 Christmas sections only, 75c chorus parts only. If you don't yet know everything, and if you have \$1.25 to spend on a lesson with an expert on this somewhat by now wellknown work, better buy a copy and study all those prefatory materials. Besides, you'll also get a complete score that ought to have a bit of the authoritative about it.

A—John Tasker Howard—"I will lift up mine eyes"
F. 8p. me. Edwin H. Morris Co. 18c. Psalm text. An unusual combination of originality & strength, contrasted with other passages that do not say things so convincingly. First essential is an organist who knows how to put life into notes when he finds there may be character behind them. Not for humdrum singing; for organists who want their choirs to really say something in the service.

A—Lawrence Keating—"To Him be glory"
Af. 8p. e. Presser 16c. E.D.Yale text. Somewhat in simple hymn style on understandable melody & harmony with a melodious soprano solo for the contrast section; the kind of music an average congregation will understand and enjoy. Easy for any volunteer choir.

AS—Alfred H. Johnson—"Battle Array"
A. 7p. me. J.Fischer & Bro. 16c. V.Lindsay text—"An endless line of splendor, these troops with heaven for home." An unusual text for a service dealing with the theme of trying to use the army of mankind for something better than mass-murder and the glorification of political systems. The Composer was so carried away with his text that he used his inventive capacities and inspirations to serve that text as faithfully as he could, and accordingly it's not an entirely easy anthem to adequately interpret; better reserve it for the most competent choirs.

A—Hubert Liverman—"The Lord's Prayer"
C. 4p. e. Carl Fischer 15c. Melodious and with fairly rich harmonies, for average choirs and congregations. It rises to full climax at the end, with the parts divided, ff; and then an unusual amen. If the Lord's Prayer is to be sung instead of said, better examine this setting.

A—August Maelkelberghe—"Communion Service"
D. 18p. me. Gray 25c. English text. A musicianly setting of fine qualities, not too anxious to conform to all the rules of the past, yet not at all going very far into the future of music. Only one denomination uses such settings, so this will be sufficient review here. If you have a good choir and an educated congregation, add this to the repertoire.

A—Dr. J. Christopher Marks—"New every morning"
D. 7p. e. Ditson-Presser 16c. Keble text—"new every morning is the love our wakening and uprising prove." Simple and genuinely musical, for the vast majority of choirs and congregations; hymn-like, comfortable and soothing, possibly best for the quiet evening service. One of the most pleasing of this Composer's anthems.

A—Reginald W. Martin—"A new commandment"
F. 8p. me. Ditson-Presser 16c. Bible text. Opens with a tuneful but appropriate contralto solo, and then a melodious setting for the chorus of the passage "Though I speak with the tongues of angels and have not love," and this part of the text will determine its use—in a service where the preacher uses it. Healthy, enjoyable music for all average choirs and congregations.

A8—Anne Versteeg McKittrick—"We love the place"
Bf. 12p. o. me. Gray 18c. W.Bullock text, and glory be for that real organ accompaniment. A musicianly anthem for the best churches. One section is for women's voices

unaccompanied, followed most effectively by a strong unison for men & women. The whole thing is on a lofty plane, and while ordinary choirs can sing it, it is obviously intended only for the best, and it's worth it too.

AS—Abram Moses—"Sabbath Morning Service"
42p. me. G. Schirmer 75c. For the Jewish services, with Hebrew and English texts, and a worthy setting in all regards. The few passages sung alone by the cantor, given without English text, would be easy enough to translate so that possibly some progressive Christian churches might profitably use this "Service" for a special evening musicale built around the theme of the Hebrew foundations upon which the Christian church got its start; why not? It is all pure religion, in reverence to the very same God Christians serve.

A8—Carl F. Mueller—"Lead on O King Eternal"
7p. u. t. md. Carl Fischer 16c. E.W.Shurtleff text. After an interesting introduction in which women's 4-part voices answer the men's unisons, the men in 4-part sing the hymn, Smart's "Lancashire," and then a florid but simple part for chorus begins, against which a tenor solo is sung; then brief fugal developments, and the full chorus sings the hymn in normal manner, with a special finale. Congregations will like it.

FOR THE MUSICOLOGIST

A—Music Press Inc. Editions
Since these items can be of use to a comparatively few churches they are listed here, as they are too important to be ignored in these pages.

AM3, AW3—Gilles de Binchois—"O solis ortus"—2p. u. me. 15c Latin text. Both versions in one cover.

A5—William Byrd—"Two church songs"—10p. me. 25c. English texts, "Come help O God," "I laid me down to rest," both under one cover.

A—Jean Mouton—"Ave Maria"—Bm. 3p. u. me. 15c. Latin text with English translation as a heading.

A—Pierre de la Rue—"Sicut cervus desiderat"—3p. u. md. 20c. Latin text with English translation in the heading. In all these editions there are prefatory pages of notes, biographical and otherwise, of serious value. Who was Mr. Rue, for example? It would be worth 20c to buy a copy of his anthem and read the notes about him and his period and this particular piece.

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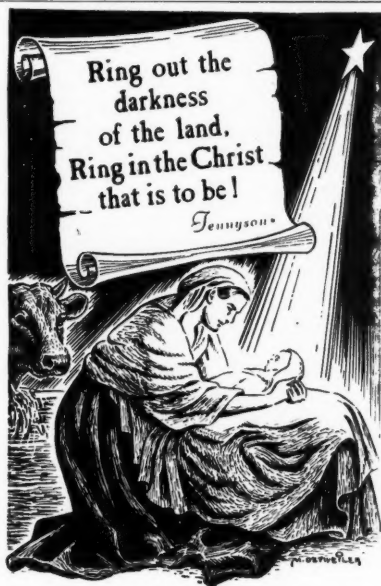
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*Arrangement:

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c, q, cg, qc—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s, a, t, b, h, l, m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o, u.—Organ accompaniment, or un-

accompanied.

e, d, m, v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af, Bm, Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

list" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

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NOVEMBER 1947

No. 11

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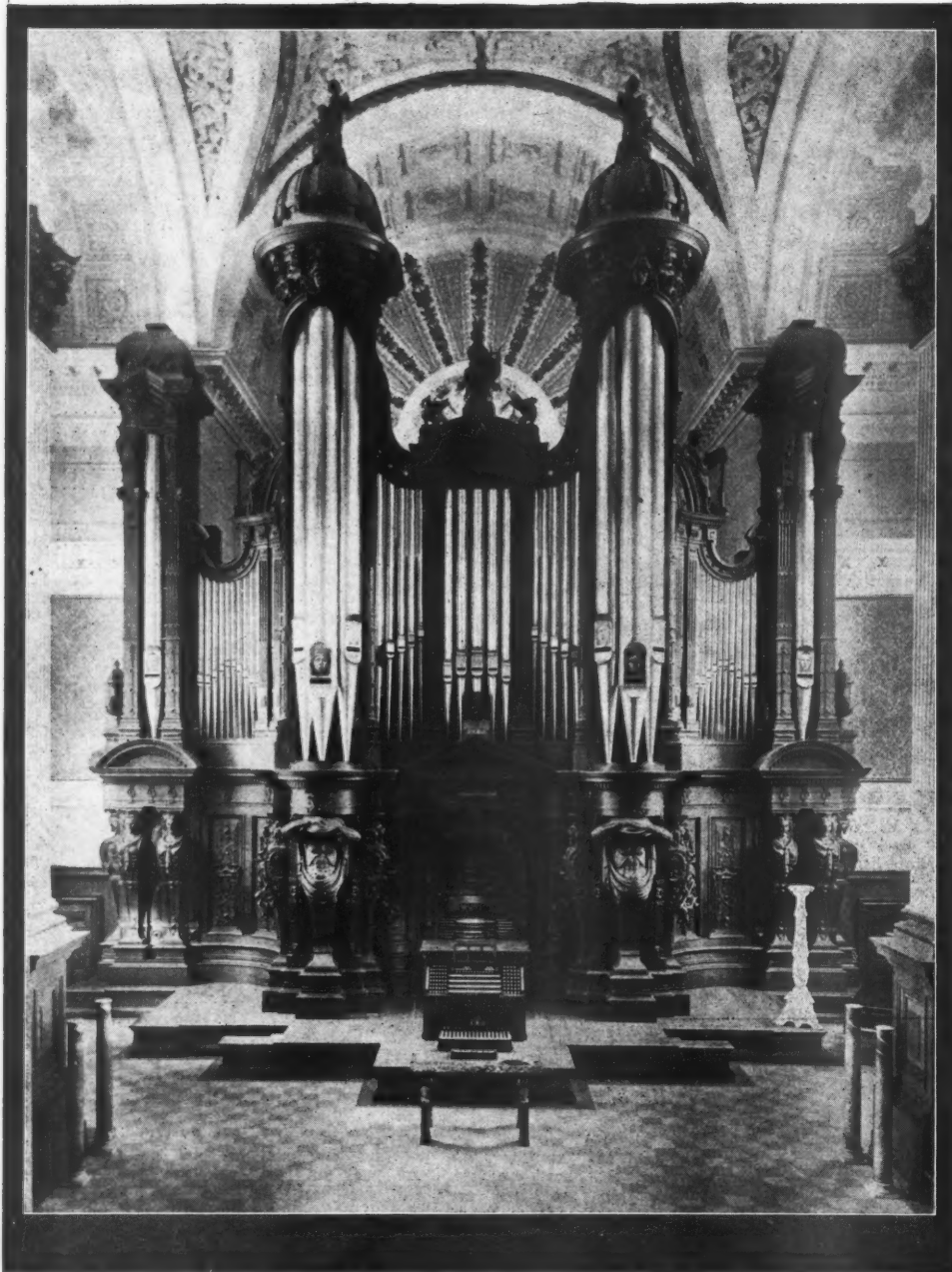
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T.A.O.'S FIRST SEARLO HALL PHOTO
is used again to complete the picture of the magnificent organ that found no supporting champions among Boston's music-lovers but was saved to posterity through the sole efforts of the late Edward F. Searles to whom the whole organ world owes a debt of gratitude and grateful remembrance.

THE AMERICAN ORGANIST

November 1947

Methuen Memorial Hall's Searlo Organ

Revitalized by G. DONALD HARRISON

The organ as it was originally and now is gloriously revived

NOW that the old Boston Music Hall organ has entered another phase of life, its third, possibly we can piece together some of its history, though that is difficult. T.A.O. was not being published when that organ was built, so accurate detailed records are nowhere to be found in completely trustworthy shape. Thousands of people claimed to have intense admiration for that organ; few of them did more than try to make money out of it.

Once upon a time, it seems, there was a Dr. J. Baxter Upham, music patron up in Boston, president of the Boston Music Hall Association from 1855 to 1884, president of the Handel & Haydn Society of sing & be joyfals from 1860 to 1870. Quite a man. Mr. Walcker remembered and in 1914 recorded these things, but it seems nobody else bothered about it. Dr. Upham was no slouch; when he wanted an organ he wasn't fooling. Actually what he intended was to get an organ so large & important that "the whole country" would be talking about what was going on "down in Boston."

The upshot of Dr. Upham's persuasive powers was that the B.M.H.A. sent him abroad to inspect the organbuilding world over there and come back with an organ to the tune of \$60,000. Edward J. Hopkins helped him around England, and off he went to Holland. Then to Germany. Walcker got hold of him there. He escaped to Paris. Then back to London and two weeks of stoplist-writing with the help—or possibly rather by the hand—of Dr. Hopkins. The resulting specifications—and they probably came near being actual specifications—filled 40 pages, and were written in both English and German, for Mr. Walcker had gone to London for this three-man conference. Who wrote the stoplist? Probably Mr. Walcker had the chief hand in them, Dr. Hopkins next, with Dr. Upham, the American, side-tracked to the listening-post. Anyway that's the way it always has been, always will be. And, as is so popular nowadays, the Americans paid all the bills.

Says Dr. Hopkins in his famous book, the building began in 1857 and was finished in 1863. Says Mr. Walcker, he shipped the thing Aug. 16, 1862, on the boat appropriately named Presto. Presto wasn't so presto however and, thanks partly to storms on the high seas, the organ took three months to sail the Atlantic. On our side a Richters Putnam put a finger in the pie and came out with a sweet little no-duty tag on the customs ticket; the thing came in duty-free. Nice?

Shouldn't we all pause to think a word of thanks to Dr. Upham, to Dr. Hopkins, and to the otherwise mysterious Mr. Putnam?

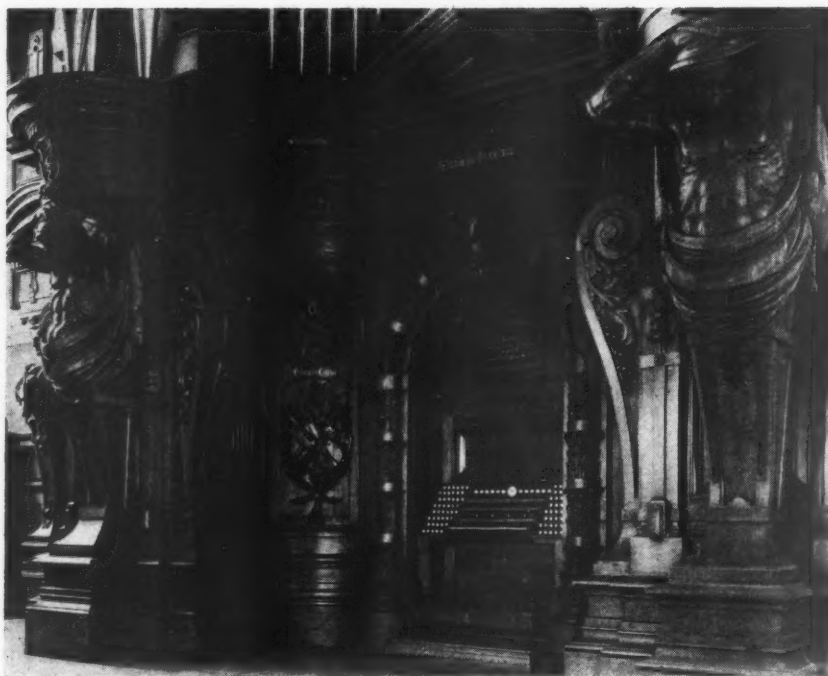
First we bury the once-famous Boston Music Hall organ and rechristen it to honor the men and institutions capable of appreciating it and doing something practical to restore, preserve, and use it for the benefit of the whole organ world.

After seven months on the job of setting up the organ it was finally completed Saturday, October 31 1863, and "within eight hours it gave forth its first sound" to an invited audience of workmen, committees, and other favored few, including Fritz Walcker. George A. Morgan, then organist of Grace Church, New York, played, of all things, the William Tell Overture. Can you imagine the present organist of Grace Church playing that! Dr. Upham gave a long technical talk about the organ, it says here. Didn't take long to make an organ architect in those days.

Monday evening, November 2, 1863, the organ made its first music for the common public and the Hall was filled. Charlotte Cushman recited an Ode written by an anonymous Bostonian woman, Mr. Walcker dramatically struck a chord, and the curtain slowly parted amid tumultuous applause. The show was on.

But not for long. What they were doing down in Boston wasn't so well done after all, so far as the organ was concerned. Another man of means (they hadn't invented the raw-deal by that period so it was still possible to have unusually diligent people making good money and allowed to keep some of it) decided to do something for the common humanity that loved fine music but didn't have the money to provide it for themselves; he organized the Boston Symphony Orchestra. Henry L. Higginson was the man and the Boston Symphony gave its first concert in Boston Music Hall, October 22, 1881. The organ was located on the stage, back, center, and the Orchestra both wanted and needed the space the organ took. As usual whenever there is a squabble where an organ or organist is concerned, the organ and organist get the rough end of it.

Still another source of possibly-correct information says the Hall was opened to the public November 20, 1852, and the proceeds from that first concert were set aside for the future organ-fund. Dr. Upham became the leader and contributed \$10,000. of his own money. Walcker in 1914 said the organ cost \$60,000. A penciled notation in one of the books of the late Dr. Audsley says the organ cost \$50,000. and the case another \$20,000. Also that the organ had 5474 pipes. Another source says it had 5616 pipes. Take your choice. Hopkins says the case was about 47' wide and the



METHUEN MEMORIAL SEARLO ORGAN

Probably such elaborate carving graces no other organ in America and it's no wonder Edward F. Searles was inspired to build the magnificent Searlo Hall to house the instrument Boston didn't appreciate.

two central towers 60' high. If anybody takes a good look at the original Walcker console, plastered tightly into the middle center of the organ where the organist couldn't possibly hear the thing, he will notice a much wider space between the 2nd and 3rd manuals. Organbuilding has progressed a long way in America since 1863.

"Over the manuals, on a tablet of black marble, in letters of gold," says Hopkins, is this inscription: "Begun Feb. 1857—Finished Oct. 1863."

Now back to the hard-luck story. What the Orchestra didn't do to kick the organ out, the weather did. "Toward 1880 a leak in the roof of the building caused the windchest frequently to be filled with water," and that sometimes is not beneficial to organs. "Rats played havoc with the internal organism." What, rats in Boston! I thought they had all gone to Washington. Anyway the organ, over some protest, was sold to William Grover, another wealthy man who had not been floored by the Russo-Americo type of government, and he nobly presented it to the New England Conservatory. This the Conservatory found "somewhat embarrassing." So they put it in virtual storage.

Finally in 1897 "the various parts, which had cost nearly a quarter of a million dollars," were sold "for a small sum" to Edward F. Searles, another wealthy man who had earned his money and been able to save it, since the Roosevelts were then, fortunately, still totally unknown. Mr. Searles kept the organ "for nearly thirteen years more before rebuilding" it.

All men are liars, it says somewhere. A "quarter of a million dollars," if anyone should ask you, is \$250,000. They paid \$70,000. for the organ. And N.E.C., we were informed by a perfectly reliable source, once hoped to get \$5,000. out of it; we do not know what Mr. Searles paid.

Mr. Searles was "a sugar magnate," and we don't mean sugar-daddy. Methuen's own announcement says the organ remained in Boston Music Hall "until 1844." The truth is it was likely 1884, but it shows the difficulty encountered in trying to prepare this report for publication. It was the Orchestra that kicked the organ out of B.M.H. and the

Handel-Haydn singers weren't strong enough or interested enough to preserve the instrument they originally inspired. Anyway the Orchestra was not organized until 1881, so 1884 would seem about right for the burial.

From photographic reproductions of the era we presume the organ as we see it in current pictures is the same as it was originally in Boston Music Hall and that the magnificent Mr. Searles picked the whole thing up bodily and gave it the setting familiar to all contemporary organists, a setting that can probably not be matched for any other organ the world over. The walls of Searlo Hall, which he built to house it, are 36" thick, built that way to keep outside noises outside. There's a man who really did like the organ. His name was Searles, so T.A.O. will ignore how others spell it and henceforth call it Searlo Hall. Mr. Searles deserves all the honor the organ world can give him.

We don't know who built the second console for the instrument but we believe it must have been Mr. Searles. Some of the photographs show actually three consoles: the original attached to the case, this second by Mr. Searles detached and placed considerably forward, and a third hidden somewhat to the left for playing the instrument automatically by rolls, this third being only a 3m. Upon the death of Mr. Searles, Searlo Hall and its organ finally passed into the hands of Ernest M. Skinner late in 1935 and he carried on his organbuilding business there until 1946 when he abandoned a career under his own name and joined the staff of the Schantz Organ Company early in 1947. Searlo Hall (seating capacity 450) then went back to the bankers and again faced a dismal future.

However about this time a group of organ-minded Methuen citizens decided to incorporate, rebuild & preserve the Hall and the instrument, and use it for paid-admission recitals all year long, with an intensified summer season of recitals coupled with instruction. The director of this group is Arthur Howes and associated with him in the stoplist plans for the revival were Carl Weinrich and Ernest White. The organbuilding brains behind the rebuilding belong to G. Donald Harrison whose Aeolian-Skinner forces did the work.

Since this revision is a committee affair, the organ as it now stands cannot faithfully represent the best of any one man's ideas; compromises never have been and likely never

will be the perfect answer in any art realm.

Chests of the Pedal Organ are 30-note but the pedal clavier is standard 32-note; the top two notes therefore are of use only through the manual-to-pedal couplers. The Solo of the old organ is generally the Choir of the revision, operated from the top manual; the old Choir Organ is translated and given more than a mere hypodermic to revive it into the present Positiv, playable from the bottom manual.

The reader is cautioned to look into the Index page of each of the next half-dozen issues, under the item Corrections; if any mistakes in the record as published here are reported they will be thus recorded. There are all too many differences here & there throughout the landscape; if we wait until they can all be cleared away, this report will never get into print. Our data come direct from Mr. Harrison, so far as the actual stoplist herewith is concerned. The ancient history has been unearthed from various sources.

The outside shell of the old console is retained, but all its interior mechanisms are new. As photographs of the period show, the compass of the manual divisions was increased to 61 standard when Mr. Searles rebuilt the organ and housed it in Searlo Hall.

Only a miracle can make all the details we have given in this report correct. We appeal to our readers to report any and every error or omission they note, and give the source of their information. All these corrections and additions will then be compiled for a correction item, published in these pages, and adequately indexed for all readers.

Walcker's original organ was built for the Boston Music Hall and has been known under that name ever since, though it stood in Boston only twenty years. That name will therefore no longer be used in this magazine. Searlo Hall not only had it some thirty-six years but also housed it in such a magnificent auditorium that the very sight of its case won unlimited admiration and gave it, we are thoroughly convinced, all the glory it ever had. So no more Boston; only Searlo Hall or Methuen.

Dr. Hopkins, who had a hand in the original stoplist though he doesn't make anything of that point of pride in his famous book, gives some details, including borrowing of basses, and it is on his page we find the penciled notation, presumably in Dr. Audsley's hand, 5474 pipes. From what Dr. Hopkins gives it would be possible to only roughly figure the number of pipes.

Pedal 32' Principal had its six largest pipes of pure tin. Grand Bourdon was not a 32' register at all but a 5r mixture giving the 32' effect. The 8' Viola was, says Hopkins, also enclosed in the swellbox, though we do not so indicate it because Walcker did not.

Great 8' Flute was really a Doppelfloete. In the 4' Clarion the highest octave was not reed but had two open flues in unison to each note, and this same method was followed also in other such reeds. Choir 8' Bifara had its 8' pipes stopped, its 4' open. Solo 8' Geigenprincipal was spelled Geigenprinzipal by Walcker but Hopkins calls it Gamben Principal for reasons we do not know.

Whoever built the case did a grand job of it, but no source available to us gives him any credit for it, though an anonymous newspaper writer says it was built in the Royal Academy, Stuttgart. This writer also says Oliver Wendell Holmes "poetically" described the organ's "beauties and mechanical marvels." What did he know about the latter?

Wind was supplied by six pairs of "bellows-feeders," driving wind into a reservoir of 400 c. f. capacity, and there were smaller bellows too, making fifteen in all, worked "by a machine which was propelled by water derived from the reservoirs," and you can figure that one out for yourself.

Each manual could be coupled to the Pedal and the three upper manuals could be coupled to the Great. There were fixed combinations too, such as Great Piano, Great Forte, Great Fortissimo, Full-Organ. The original console shows three crescendo-shoes, one for the Swell Organ, one for the

register-crescendo, and the third—it's anyone's guess, though it seems probable it operated the shutters of whatever chamber housed that Vox and Physharmonica. There is no indication that either Choir or Solo Organ was enclosed.

We now try to unscramble the chronology and appeal to our readers for any additional facts known to them.

1852-Nov-20—Boston Music Hall opened to public.

1856-Oct—Dr. Upham went to Europe.

1857-Feb—Walcker began work on the organ.

1862-Aug-16—Organ put aboard ship for America.

1863-Oct-31—First played to private group.

1863-Nov-2—First public recital.

1881-Oct-22—First concert by Boston Symphony.

1884—A good guess as to when the organ was removed from B.M.H. and sold to William Grover who presented it to the New England Conservatory, to the latter's consternation.

1897—Organ sold to Edward F. Searles, bless his memory.

1909—Searlo Hall and organ first opened to public.

1935—Ernest M. Skinner acquired it from Searles estate.

1946—On the market again when Mr. Skinner retired.

1947-June-24—Organ rededicated as rebuilt by G. Donald Harrison and his Aeolian-Skinner craftsmen.

June 24, 1947, Dedicatory Program:

Carl Weinrich:

Bach, Prelude & Fugue G

Buxtehude, How Brightly Shines

Lamb, Toccata

Arthur Howes:

Brahms, Deck Thyself My Soul

Brahms, O World I Now Must Leave Thee

Franck, Chorale Am

Ernest White:

Martini, Aria con Variazione

Kirnberger, My Heart is Filled

Arne, Flute Solo

Reger, Christmas 1914

Karg-Elert, Landscape in the Mist

Karg-Elert, Lord Jesus Christ Unto Us Turn

(To be continued)



THE HANDEL & HAYDN SOCIETY
bought the organ originally; here's one of the many elaborate panels, this one to Handel, gracing the hand-carved walnut case; included also in the case and Searlo Hall carvings are the heads of Bach, Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Schumann.

Christmas Candlelight Service

By E. JANE MASSMAN

Then organist of the Lutheran Church, Wheaton, Ill.

FOR our special Christmas program last year I selected the music & Scriptural passages, and devised the form of presentation; the minister wrote and delivered the bridging passages between the anthems and Scriptures. The service:

Harker's Christmas Pastoral, Bach's O Hail This Brightest Day, Buck's Holy Night, Brahms' A Lovely Rose.

Processional: "O come Emmanuel," the choristers, with music memorized, carrying lighted candles; since the hymn was not long enough we continued repeating the first stanza so long as necessary to get the last choristers into their places.

Introduction by the minister; then choral response, Lockwood's "Lightly bells are pealing"; congregational hymn, "Hark the herald angels"; offering, during which I played Bach's O Man Bewail. Then prayer, ending with the Lord's Prayer.

The church was darkened except for altar candles, and the minister began: "Christmas is in the air," etc., ending with "This hope and promise of the coming Savior is given us in one of the many prophecies."

Prophecy 1: "There shall come a star out of Jacob and a sceptre shall rise out of Israel and shall smite the corners of Moab and destroy the children of Seth," this being given by the young people of the Walther League, dressed in white robes and carrying lighted candles, and entering the chancel one at a time and forming there the letter V.

Senior choir: "There shall a star," Mendelssohn.

Minister: "Now the people had a promise that Christ the Savior was to come . . . So God gives man more hope, more Light." Prophecy 2: "Thou art fairer than the children of men; grace is poured into Thy lips; therefore God hath blessed thee forever."

Choirs: "Beautiful Savior," Christiansen. Minister: "Each prophecy seems to help . . ." Prophecy 3: "And there shall come forth a rod . . ."

Choirs: "Lo how a Rose," Praetorius. M.: "Each prophecy gives man more information . . ." Prophecy 4: "But thou Bethlehem . . ."

Choirs: "O little town," Scott. Minister again, and then Prophecy 5: "Behold I bring you glad tidings," etc.

Choir: "Rejoice greatly," Woodward. Minister; Prophecy 6: "And it came to pass in those days . . ."; P. 7: "And Joseph also went . . ."; P. 8: "And so it was that while they were there, the days were accomplished . . ."

Junior Choir: "Inn at Bethlehem," ar.Dickinson. Minister; P. 9: "And there were in the same country . . ." (Beginning with No. 6 the program used the name "White Gown 6" instead of Prophecy 6, presumably because these young people came forward one at a time to form the V, speaking their Scriptural lines as they came.)

Choir: "Angels o'er the fields," French carol. P. 10: "And the angel said unto them . . ."

Girls: "Song of shepherds," ar.Whitford. M.: "What a message. The true Light of the world . . ."; P.11: "And suddenly there was with the angels . . ."

Girls: "Jesus Christ is born today," Westra. M.: "What a thrill that must have been . . . This is what sacred Scripture has to say of their action." P.12: "And it came to pass as the angels were gone . . ."

Choir: "Shepherd's Christmas Song," ar.Dickinson. Minister. P.13: "And the shepherds came with haste and found Mary . . ."

Choir: "Sleep of the Child Jesus," Gevaert. Minister: "The journey of the shepherds to the manger . . . glorified and praised God for all the things which they had seen."

Choir: "Farewell of Shepherds," Berlioz. Minister. P.

14: "I am the Way, the Truth, and the Life . . ." P.15: "I am the Light of the world . . ."

Choirs: "Break forth O beauteous heavenly Light," Bach. M.: "How beautiful that anthem . . ." and during this rather lengthy comment I played softly "Silent night," the minister ending with "Let others know and see and hear this Light Who alone can show them the way." At which point fourteen of the white-robed group, carrying lighted candles, went down the center aisle and lighted the congregation's candles, the minister then continuing, "As these candle-bearers light the candles of each worshiper . . . So if you and I will take Jesus, the Light of the World, out into the world . . . Holding your candles high, let us all join in singing 'Silent night, holy night.'"

Here the choirs proceeded down the side aisles, the candle-bearers returning to the altar for stanza 3 and again forming the letter V. The choirs stopped at the head end of the aisles. The minister continued: "Jesus came into the world . . . And now may the Power of the Most High, the lowliness of Jesus Christ, and the over-shadowing of the Holy Spirit give you peace, love, forgiveness, service, light, and victory." Then a congregational hymn, and as the choristers went out with their lighted candles, the congregation extinguished their candles. During the last speaking by the minister I played softly again, "Silent night, holy night." And thus the service ended.

BIGGS' BACH RECITAL REISSUED

Comments by Charles van Bronkhorst

Technichord Records has just reissued A Bach Organ Recital, played by E. Power Biggs on Harvard's Germanic Museum organ, Album T-1, five 12" disks, T-1384 to 1388, list price \$9.03. Issued in 1938 but unavailable for some years due to the war, this set includes the Bach-Vivaldi Concerto 2, Choralprelude Wachet Auf, Prelude & Fugue Ef, and Sonata 1.

While I am far from an avid fan of the type of organ Harvard's Germanic Museum instrument represents, the playing and recording in this set are so outstanding that all prejudice is forgotten in the resulting enjoyment of Bach's music. Here we see the clarity of this type of organ at its best, and without any lack of excitement—Mr. Biggs sees to that. He plays Bach with a mastery of technic and a rhythmic precision that are thrilling despite the limitations of the Germanic instrument.

Technichord is to be congratulated for its excellent set of album notes. Not only does the booklet give full details of the music sources, the organ, and the artist, but it goes one better and includes full scores of all the music presented. Anyone who calls himself an organist owns all this music, but for the non-playing lover of organ music here is something to further his interest and increase his enjoyment.

In the final analysis, this album is probably one of the finest organ recordings currently available; it should certainly be in every organist's library, whether he be for or against the type of organ used.

THREE CONCERTS OF CHAMBER MUSIC

Studio of Ernest White: 141 West 46th Street, New York

Sunday evenings at nine-twenty

OCTOBER TWELFTH

Strings, Harpsichord and Organ

OCTOBER NINETEENTH

Oboe, Recorder, Harpsichord and Organ

OCTOBER TWENTY-SIXTH

Bass, Harpsichord and Organ

Harpsichord
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Ernest Weiss Mander
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TYPOGRAPHICAL NEATNESS

Cover-page of the 4-page program leaflet used by Ernest White for his three paid-admission concerts in his New York studio; original was 8 1/2 x 6 1/4, printed in dark brown ink on fairly heavy paper.

LANCASTER, PENNA.

First Presbyterian

Aeolian-Skinner Organ Co.

Organist, Gordon E. Young

Opened, Sept. 21, 1947

V-58. R-70. S-69. B-9. P-4208.

PEDAL: V-10. R-13. S-20.

- 32 Sub-Bass 3*
 16 Bourdon 32
 Quintaten (G)
 Gedeckt (S)
 Dulciana (C)
 Contrabass 32
 8 Principal 32
 Gedecktpommer 32
 Gedeckt (S)
 5 1/3 Quint 32
 4 Choralbass 32
 Nachthorn 32
 2 Blockfloete 32
 IV Mixture 128
 32 Fagotto (S)
 16 Posaune 56
 English Horn (C)
 8 Posaune
 4 Posaune
 — Chimes (E)

*This is Mr. Harrison's new polyphonic pipe, three of them giving the 12-note bottom octave; it's an economy in both space and money, and for the 32' effect quite satisfactory.

GREAT: V-10. R-16. S-10.

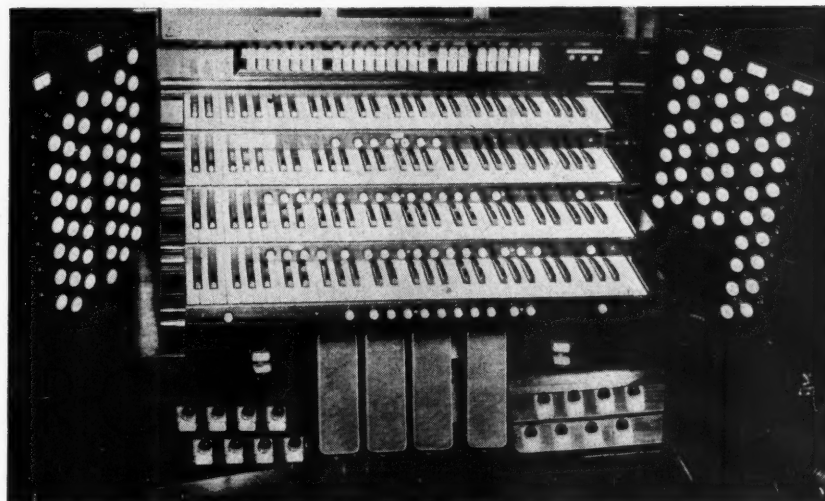
- 16 Quintaten 61
 8 Principal 61
 Spitzfloete 61
 Bourdon 61
 4 Principal 61
 Rohrfloete 61
 2 2/3 Quint 61
 2 Superoctave 61
 V Mixture 245
 III Cymbal 183

SWELL: V-18. R-20. S-18.

- 16 Lieblichgedeckt 73
 8 Geigenprincipal 73
 Rohrfloete 73
 Dolce Flute 73
 D. F. Celeste 61
 Viola da Gamba 73
 Viole Celeste 73
 Echo Viole 73
 E. V. Celeste 73
 4 Geigenoctav 73
 Flute h 73
 2 Fifteenth 61
 III Plein-Jeu 183
 16 Fagotto 85r32'
 8 Trompette 73
 Hautbois 73
 Vox Humana 61
 4 Clarion 73
 Tremulant

CHOIR: V-13. R-14. S-13.

- 16 Dulciana 73
 8 Erzaehler 73
 E. Celeste 61
 Cor de Nuit 73
 Viola 73
 4 Koppelfloete 73
 Unda Maris 2r 146



NOT DEAD YET BY ANY MEANS
 Comfortably large organs are definitely not a thing of the past, not so long as organists like Gordon E. Young, and churches like the First Presbyterian, Lancaster, Pa., and builders like the Aeolian-Skinner Co. are all vigorously active in their respective fields.

- 2 2/3 Nasard 61
 2 Blockfloete 61
 1 3/5 Tierce 61
 1 1/3 Larigot 61
 16 English Horn 73
 8 Cromorne 73
 Tremulant

ECHO: V-5. R-5. S-5.

- 8 Fernfloete 73
 Viole 73
 Viole Celeste 73
 4 Cor de Nuit 73
 8 Vox Humana 73
 Chimes
 Tremulant

Echo Organ, played from the 4th manual, uses pipework from the former 1912 organ; this 4th manual also plays the—

BOMBARDE: V-2. R-2. S-2.

Expressive (in Choir chamber)

- 8 Trompette h 61
 4 Clarion h 61

COUPLERS 31:

Ped.: G. S-8-4. C-8-4. EB-8-4.

Gt.: S-16-8-4. C-16-8-4. EB-16-8-4.

Sw.: S-16-4. EB-16-8-4.

Ch.: S-16-8-4. C-16-4. EB-16-8-4.

Echo & Bombarde: EB-16-4.

Crescendos 4: S. CB. E. Register.

Combons 46: P-8. G-8. S-8. C-8.

EB-6. Tutti-8. Manual combons operate on double-touch, second-touch "operating the Pedal combinations"—which may mean any one of three things.

Reversibles 13: G-P. S-P. C-P. EB-P.

S-G. C-G. EB-G. EB-S. S-C. EB-C.

32' Sub-Bass. 32' Fagotto. Full-Organ.

Cancels 1: Tutti.

Blower: 7 1/2 h.p. Orgoblo. Chimes from Echo Organ of 1912.

Dedication Service

Bonnet, Matin Provencal

Sanctus, Lutkin

O praise ye the Lord, Franck
 Great is Jehovah, Schubert
 Hallelujah Chorus, Handel
 God be in my head, Davies

Campra, Rigaudon

Vesper Musicale

Shaw, Processional

Sanctus, Lutkin

Widor, 6: Allegro

Bach, Aria D; Fugue D.

Purvis, Communion

Divinum Mysterium

To the Master of music, Rowley

Vierne, 2: Cantabile

Bingham, Rhythmic Trumpet

DeLamarter, Carillon

Mulet, Carillon Sortie

Karg-Elert, Now Thank We All

Frank A. McConnell, Sept. 22

Thomson, Fanfare

Veracini, Largo Fsm

Sowerby, Comes Autumn Time

Dupre, So Now as We Journey

Noble, Autumn

Sowerby, Joyous March

Mr. Young, Sept 23.

Tartini, Largo

Lully, Sarabande

Vivaldi, Suite A: Gigue

Bach, Toccata & Fugue Dm

Dupre, In Dulce Jubilo

Gigout, Toccata Bm

John R. Lively, Sept. 24

Avison's Concerto D

Bach, O God Thou Merciful

Messiaen, l'Apparition

Andriessen, Chorale 3

E. Power Biggs, Sept. 26

Handel's Concerto 2 Bf

Byrd, Pavane

Purcell, Trumpet Voluntary

Wesley, Air & Gavotte

Bach, Fantasia & Fugue Gm

Daquin, Three Noels

Reger, Fugue on Bach

MacDowell, A. D. 1620

Farnam, Toccata
Alain, Litanies
Reubke's Sonata

Readers may remember that this' is the Church that devised an unusually effective means of convincing its con-

gregation of the urgent need for a new organ, as reported in Sept. 1946. T.A.O.

Edouard Nies-Berger Triumphs

In conducting the Nies-Berger Chamber Orchestra

Mr. Nies-Berger conducted what we take to be a debut for himself and his new string orchestra in Town Hall, New York, Oct. 4. In addition to some expected things, they played Dr. Joseph W. Clokey's Partita Gm for organ & strings; Virgil Thomson's Cantabile for Strings, which I found of scant interest; and Schoenberg's Verklarte Nacht, Op. 4, which I liked tremendously—because it made real musical beauty in spite of its half-hour length. Mr. Nies-Berger in the Clokey played the organ and conducted from the console, which for that number had been moved to center stage, surrounded left & right by members of the Orchestra.

A detailed critique is not desirable here, but when an organist dares such a thing as a chamber orchestra of his own, in a Town Hall concert, he's either silly or courageous. When I first formed conceptions of what a French musician should & would be, I figured him temperamental in the extreme, so full of his art that he'd be bubbling over with it. Then when I saw distinguished French organists acting like icebergs I had to change my ideas about them.

Now if emotionalism and stage deportment are put on for a show, it's only nauseating. For about two minutes I was wondering why Mr. Nies-Berger was using such extremes; Charlie Chaplin couldn't find a better model to mimic than Mr. Nies-Berger, but don't go jumping to conclusions; I'll draw my own in a moment. Before the end of the first number I began to wonder if any man on earth other than Mr. N-B could make a new group of two dozen string players play as this crowd was playing. By the time the four-movement Mozart Divertimento Dm was over I was Mr. N-B's champion. He was doing things with those men he couldn't possibly have done without that excessively emotional & extravagant conducting of his, and I'm convinced that his method sprang not from attempts to fool a senseless public but from his native French whole-souled devotion to music. He was living every note of it, feeling every nuance, aroused to top pitch in every climax. And stage deportment? I don't know any conductor who does it better to my taste.

So I say Edouard Nies-Berger triumphed and next after my idol Leopold Stokowski is the greatest conductor I have yet heard. He reminded me a little of Mahler, but I do not believe Mahler could have dragged out of those men what N-B did. Of course it's a new organization; any man who expects too much finish from a new organization isn't fit to criticize even a dog. Friends tell me the Nies-Berger emotionalism seen & heard in Town Hall is only his natural every-day devotion to anything & everything he's interested in; it wasn't a pose. He isn't an iceberg; when he likes music he likes music, and that's that. The sobersided New York Philharmonic would set the musical world on fire if it ever had the good sense—which it never will—to hire Edouard Nies-Berger as its conductor on a five-year contract and give him ironbound right to hire & fire. Well, at last I've heard an organist conduct an orchestra and score success beyond all expectation. —T.S.B.

FIRST LINE OF DEFENSE OF LIBERTY

By E. F. Hutton, Westbury, Long Island, N. Y.

The greatest robbery in the world is the whittling away of the liberties of the American people.

The Press is the guardian of liberty.

You of the press should review your purpose and reason for existence—you are We the People in action every day. It is your task to protect, by every fair means, the constitutional bill of rights—by pitiless publicity—by logic.

We the People pay our pennies and nickels for daily papers—our dimes, quarters, and more, for magazines.

We the People, and our business system—those who advertise—keep you a going industry.

We pay you to carry messages for and to us. There are two sides to every story. State the truth. When individuals or groups assault our system, you, the press, should flank it by truth. We will be the jury.

We, the People, offer the theft of freedom as the greatest robbery in the world. You should prevent it.

Electrotones in General to Date

Some passing comments by GEORGE W. COLLINS

Organist by choice, merchant executive by occupation

The first impression coming to an organist playing either the Baldwin or the Wurlitzer electrotones is one of familiarity with the names on the stop-controls. This, I think, intrigues most organists, and not any presumed perfectly analogous tone qualities. I like to think of the Baldwin as a multi-tube keyboard radio with oscillating circuits wired for desired harmonics in accordance with ideas obtained from the tone-analyzer. The Wurlitzer Orgatron tones come from augmented sets of reeds, set up more or less like pipe units. Their harmonics are fixed and not under control. I believe the Orgatron price is around \$3600.

As for the Hammond electrotone, I think if the engineers would produce a standard console control with the addition of a set of vertical levers for each keyboard moving in slots on a visible scale to alter the dynamic strength of each partial—instead of the present push-pull levers—they would have an instrument that, for anything less than an organ of fair proportions, would be a musician's paradise, so far as the field of electronics is at present concerned.

When electrotones claim perfectly analogous tones I can not subscribe to such claims excepting in the flute family of tone—for flute-tone is the easiest to imitate in an electrotone. So far I have not been able to find any combinations of electrotone tones that come anywhere near a pipe Diapason or basic string-tone. However, in the Baldwin there are many stops that are exceptionally good counterparts of the real thing, and the instrument in general, so far as tone goes, can be said to more closely imitate pipe tones of the same name than any other thus far heard in the electronic field. Their tone-output box seems to have a better way of disposing the loudspeaker setup. If all electrotones would have more speakers to get the same amount of volume in decibels, and with half the power strength in each, the quality would be improved tremendously.

Knowing full well your adverseness to the *Hammond I imagine you have no patience with anyone who sees anything good in it. It is a strange thing, but when anything is discussed the bad points are emphasized rather than the good; when it comes to the Hammond, the extravagant claims of its advertising tend to defeat its own purpose and comparatively few ever think of the one real advantage the instrument offers over all other keyboard instruments—namely the ability it gives the player to create tone-colors for himself.

(*We are not adverse to the Hammond electrotone but we certainly do have a whale of an objection to any product that attempts to masquerade under a false name or base its sales on claims too many million miles wide of the mark. —T.S.B.)



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—RADIO TIMES, London, England

UNITED STATES and CANADA - JANUARY & FEBRUARY 1948

Geraint Jones studied in the R.A.M. with G. D. Cunningham, became organist of R.A.M. orchestral concerts in Queen's Hall under Sir Henry Wood, was appointed sub-professor of organ, remaining until the outbreak of war. After Dame Myra Hess' National Gallery concerts had been running for 18 months, an organ was installed for Mr. Jones and he began a series of recitals which continued until the end of the war. These included a great deal of early organ music and Bach, half a dozen Handel Concertos with strings, the usual classical repertory, and many chamber-music works seldom played—such as Mozart's Church Sonatas. His success led to many broadcasts in 1942—and an ever-increasing number in subsequent years. They included many broadcast talks and lecture-recitals, notably a historical series entitled "From My Library," which ran several months during the

past winter. In 1945 Mr. Jones gave a series of 16 recitals of the Complete Works of Bach, the first such series in England. These were given on the notable Harrison organ in West London Synagogue and several were broadcast. A further series of miscellaneous programs last winter included first performances of works written especially for Mr. Jones by Michael Tippett, Denis Matthews, and Arwel Hughes; the series included also the first performance of a new work by Benjamin Britten. Recently Mr. Jones began a series of 13 recitals for B.B.C. designed to include a representative selection from Bach's complete works. During the past four years he has given more than 200 broadcasts. THE RADIO TIMES in November 1945 featured a broadcast from Mr. Jones' Bach series and wrote:

"Though still in his twenties, Geraint Jones has already been recognized as one of the leading executants of organ music. He broadcast his first recital in 1942. Since then his popularity with radio audiences has grown rapidly."

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RICHARD ROSS

FACULTY, PEABODY CONSERVATORY OF MUSIC
ORGANIST & CHOIR DIRECTOR, BROWN MEMORIAL PRESBYTERIAN CHURCH, BALTIMORE

COMMENT ON A RECENT NEW YORK APPEARANCE: *"Put down Mr. Ross as one who likes music, and wants his hearers to enjoy it. He began quietly on rich registration backed by real color, music to please sensitive ears rather than roar at them . . . Mr. Ross proved himself a competent technician and a recitalist with a real knowledge of why organs have other voices than Diapasons and mixtures. He can be justly called a recitalist."*—T.S.B. in THE AMERICAN ORGANIST.

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IN JANUARY & FEBRUARY 1948

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TRANSCONTINENTAL TOUR — JANUARY & FEBRUARY 1948

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EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Let's Do Things

STRANGE how few of us ever do anything for the good of the organ world at large. If the organ world prospers, we all prosper with it. Mr. Ernest White has been planning and buying organs for himself; I suppose he planned the first ones strictly for himself, but I believe this last one was planned for something beyond himself. I believe he was thinking also of his pupils, and past them of their public and the future world of the organ. He began its use by four recitals for the public, and then continued by broadcast recitals over WNYC on Wednesdays at 8:00 p.m. and a set of three paid-admission programs of organ & harpsichord music.

Now I don't believe these were done for himself. I believe he was thinking of his pupils, of the public surrounding them now and to surround them in the future. I think he was trying to do something in his field for the good of the whole organ world, that phase of it which appeals to him as being best.

I do not know how he induced WNYC to broadcast those programs, but I do know that if members of the organ world had sent postcards to WNYC station commending the project and asking for more, it would have increased the station's interest in organ music and resulted in more organ programs on the air. Whether we ourselves individually would choose that type of literature or that type of organ is not the question at all; the first essential is to work together to get the organ & organist heard over the air.

There is all too much cheapness in American life today. Here was, and still is, a magnificent chance to spend a penny and two minutes of our time individually to give a real boost to the whole organ world in one of its most scholarly and classic aspects. We complain of throbbing Tibias, Tremulants, and theater units. When this chance came to go to the opposite extreme of profound worthiness, how many of us were diligent enough to do our bit to help, and how many were too confounded lazy (or jealous) to do anything at all but sit on the smug sideline and sneer?

Long ago I asked Mr. G. Donald Harrison if he and the men in his office and factory ever went to church, ever attended organ recitals. It's nobody's business what he answered, but if people do go to church and go to organ recitals, he and his men and all the men & women in all the other organbuilding factories in all America will have better prosperity. We work like maniacs in our own personal jobs to do good work and lots of it, but we fail lamentably when it comes to doing just a few minutes' work here & there through the month to help boost the thing that gives us our entire living. That's crazy, I think.

Moral? Every time you hear of an organ recital in your vicinity, go; every time you notice a decent organ program on a radio station, write a card of thanks; every time someone mentions organs or organists, say something good, not bad.

As to Mr. White's recitals over the air, he used the stiffest stuff he could dig out of the cemetery but he breathed new life into the dead bones and they became living music. That new organ of his is capable of more shades of color than just Diapason and he used them too.

There was even warmth in lots of it, believe it or not. His technic was clean-cut, precise; you knew what the inner phrases were doing and you got contrasts. That's the way the orchestra does it, it's why the organ more closely resembles an orchestra than it does any other instrument. He was careful in his selections, choosing only such ancient things as had vitality & appeal in them; then he went the whole way in letting them sparkle across to the public with their best foot forward. Mrs. Buhrman leads a dog's life cheerfully and listens to lots of organ programs, and she agrees with me in this praise of the practical musical results of Mr. White's broadcast programs. Somebody ought to award her the Bronze Star or something; years ago she patronized organ recitals like a veteran, of her own free will. If New York City had had a thousand others like her, organ recitals would never have been played to skimpy audiences.

A little Diapason & upperwork goes a very long way with me; I want more flesh & blood and less bones in my music. But Mr. White made this ancient music live. It had something delightful to say. I had to like it. But when I remember what I've heard him do with the larger organ in his Church, it is only the natural expectation that his playing & registration would be, as they were, colorful and delightful. Not commonplace, no sir; anything but. As I told him, the organ sounded sweeter, richer over the air than when I heard it in the studio. I consider it one of the best organs for broadcasting, best for clarity, best for getting its colors across.

If you're not thinking of the Germanic Museum organ I am and you well know I am, so I won't turn coward and ignore the comparison; might just as well face it honestly.

The Germanic Museum has only two manuals, no Tremulant, no enclosure, 25 stops. Mr. White's has three manuals, one Tremulant, one division enclosed in two separately-operated chambers, 29 stops. Each organ has three off-unions: two at 2 2/3', one at 1 3/5'. And Mr. White's organ has ten years of invaluable experiment & development over the Germanic. The easiest way to check the two stoplists is by consulting March 1938 p.90 and August 1947 p.243. But don't jump on Mr. White; he doesn't use the Tremulant. Somebody slipped that in when he wasn't looking.

To get this over and shut up, my theme song is: have a little broad-minded interest in something other than yourself and your own views, and when you see programs like this over the radio, send the station a postcard of commendation. And don't pick the program to pieces; get programs solidly on the air first. It will be time enough then to split hairs. Mr. E. Power Biggs has so far been holding the fort magnificently and virtually all alone. Now New York City can thumb its nose at Boston and say we've got good music on our broadcast programs too.

"I have not one iota of sympathy for the starving Europeans. Ever consider this angle? During five years of the most total war in history they somehow managed to eat and survive. Suddenly, with the advent of Uncle Sam, they were starving and unable to support themselves. . . . Give them seed to plant. If they're too lazy to carry on from there, let them starve—and good riddance," said an anonymous writer in the New York Daily News, Sep. 30, 1947, and my Secretary figured it would do my heart good to see it.

To the sentiments expressed I say a hearty amen. England



TWO RECITALISTS
in Westminster Choir College, Oct. 2, 1947, just after Flor Peeters, on your left, gave a recital for students and faculty; on your right, Dr. Alexander McCurdy, recitalist, and head of the organ department.

stood all alone against the brutes for many long horrible years. We can't do enough to repay Englishmen for all they did to protect our hides. But as for the rest of them, I say let them all stop begging and start digging.

By train on Sep. 30 I passed a long string of docks, and what do you think I saw lined up by the hundreds? Huge cases containing 1947 American automobiles. Stamped on the sides in great letters, "Fords." Americans can't buy new automobiles because Europeans can.

Readers occasionally ask if that special T.A.O. half-rate subscription still holds for pupils. It does. A self-centered organist who thinks he knows it all, who thinks no other organist can ever tell him anything, who believes progress stopped when he got out of conservatory or took his last lesson, is an unmitigated pest. There is no possible agency that can give any professional man so much as a thoroughly technical monthly magazine. Books are fine, but they begin to grow out-of-date the day after they're written. Progress never stops. No man knows everything. It's a magazine's job not to play politics to make more money for itself; its job is to serve its specific realm with truths viewed from all respectable angles. Every single thing that touches that world, directly or indirectly, is such a magazine's business.

When a man, young or old, spends money to improve his education in music, no matter whether with a conservatory or a private teacher, he is doing good for the whole organ world because he is learning to serve the public better. And so long as that man is spending some of his money in this type of self-improvement, T.A.O. welcomes him as a subscriber at half the cost to all others, namely one dollar a year. We require only that the pupil give us the name & address of his teacher, when remitting at half-rate. There are no other discounts of any kind to anybody under any circumstances, so don't ask.

And while I'm talking business, this pest we keep around the office (because we can't get along without her) wants me to ask our subscribers to do various things.

1. When giving a new address, please give a street & number, not a church or other building, not a corner of two streets; include the zone if your city is zoned.

2. When changing address, please get your new address to us by the 15th of the month if it is to take effect before the next issue reaches you; if you do not know the new address that early, send a request to hold your next copy for later orders.

"I am very much annoyed at this," says E.L.L. to me, referring to the thing we herewith try to avoid. So be good subscribers now and don't annoy the little lady. She

is quite positive I already annoy her entirely enough with my cigar-smoking during office hours.—T.S.B.

Let's Quit Bluffing and Get to Work

By a VERY ANGRY ORGANIST

This letter has been in the making for several years. I serve one of the most prominent Protestant churches in our state, membership near 3000. Our ancient organ is wheezing its last, yet the Church refuses to consider anything other than an occasional shot of adrenalin. I have two volunteer choirs, not a paid singer in the lot. My salary is \$75.00 a month; the preacher gets \$5000.00 plus the usual place to live and other services.

My musical education included several years in a good conservatory, ten years in piano, organ, theory, with famous teachers. Even with all this I have yet to get my first degree in music. The local A.G.O. probably considers me a rather passive member, since I'm usually too busy supporting my family to attend meetings. There was a time when I aspired to A.A.G.O. rating, but there is little incentive or energy left after my 16-hour working-day, to to pour over Kitson, Ferguson, and the rest.

Some of the biggest snobs and stodgiest organists in our city have the letters after their names. Their brethren call them musicians, but I doubt if some of them know the meaning of the word. Of course I'm just an ignoramus without those letters, so my opinion doesn't count. But I still think musicians should be musical—or am I too old-fashioned?

Bach, Buxtehude, Clerambault, Couperin—these names look good on the program, sure; they add prestige! But do they add anything to the people who come to church?

What is our mission as church organists? Are we paid to put on a show for the congregation? Do we always strive to get ahead of the church across the street in the quantity of cantatas we put on—and laugh at the one-legged organist in the next block who brings tears to the eyes of his congregation with "The old rugged cross" on Chimes and Vox?

I think the time has long since passed and gone when we should have gotten down on our knees and asked forgiveness for our sins and guidance in the partnership we have with our ministers in church. Certainly we have educational work to do, but let's not try that with stiff doses of Bach and the other reverend gentlemen most of whose works are bitter medicine to the uninitiated.

I want to know whether the dehydrated playing of the majority of our recitalists is a result of too close association with these reverend gentlemen, or is the music dehydrated because of their interpretation of it? Virgil Fox can bring down the house with his playing of a Bach fugue.

I hope you publish this letter. For obvious reasons I prefer that my name be omitted, to spare the feelings of my fellow Guild members, and my own as well. I'm snubbed enough as it is.

ATTA GIRL!

Miss Soosie talks back from Kentucky

Perhaps I shall have to confess that I am an amateur organist, a Miss Soosie. Horror of horrors, I play a Hammond; and worse still, I am getting a great deal of pleasure from it! Does that debar me from the sacred rank of subscriber to T.A.O.? Seriously, perhaps you forget the thousands of lovers of great organ literature who do not have access to organs. Must we starve our souls? Or may we be permitted to feed humbly upon the husks dropped from the rich man's table? Even some of us Miss Soosies profit by your reviews and occasionally we choose music sufficiently highbrow to please T.S.B. (Oh my gosh, highbrow music please T.S.B.? Impossible. He hates the stuff. Give him pieces that have beauty in them, Miss Soosie. But I know you do, and that's why Miss Soosie is T.A.O.'s queen.—T.S.B.)

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Violin Diapason . . . 8'	Open Diapason . . . 8'
Stopped Diapason . . 8'	Melodia 8'
Aeoline 8'	Dulciana 8'
Trompette 8'	Trumpet 8'
Clarinet 8'	Octave 4'
French Horn 8'	Violina 4'
Oboe 8'	Clarion 4'
Vox Humana 8'	Swell to Great . . . 8'

PEDAL

Flute 4'	Open Diapason . . 16'
Salicet 4'	Bourdon 16'
Dolce Cornet	Cello 8'
GREAT	Flute 8'
Bourdon 16'	8' Great to 8' Pedal

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Prosperity or Ruin?

Senator Ball gives an analysis of the new emancipation proclamation

HEAVEN knows T.A.O. does not want to give a line of space to any of this, but it is notorious that the music & art realm is all too full of persons of communist tendencies, and the only safety for those of us who do value our personal freedom lies in knowing exactly what the truth is and being ready to argue for it in public, vote for it in the privacy of the voting-booth at the coming election and every election thereafter.

The future welfare of every organbuilder, every music publisher, every book publisher, and every industry of every kind in America, depends upon what is done now to defend the rights of the individual—no, not of one class of individuals against other classes, but of every individual in our land, no matter how poor—or how rich; no matter how ignorant—or how cultured; no matter how dark—or light—his color.

Those who want only to play the organ and get money for themselves can skip this; they couldn't understand it anyway. Others, who believe they have a duty to this whole world in which they live, who believe justice & right are more important than selfish personal achievement, can here learn the facts about a confused & confusing subject. Our thanks to Senator Ball for his analysis; he is a member of the Senate Committee on Labor and Public Welfare.

The Taft-Hartley law was not aimed at laborunions. It was aimed at collectivism and similar Mussolini, Stalin, & Hirohito destruction of a man's rights. Senator Ball furnishes us with an analysis to offset the avalanche of lies spread by laborunion demagogues.

The Taft-Hartley law specifies that an employer may not interfere with his employees in their choice of a union, may not attempt to dominate or in any way interfere with a company-union, may not discriminate between a union and a non-union worker, may not retaliate even against an employee who brings charges against him, must bargain with whatever union the employees select.

The law does not change the right of any employees to strike, but it prohibits strikes that arise because the c.i.o. and a.f.l. want to fight with each other, and it prohibits secondary boycotts against totally innocent employers.

When a union has signed a contract, and an employer has signed a contract, the law holds both the union and the employer to the honorable discharge of that contract, and neither employer nor union may break that contract in any way until 60 days after notice of a desired break is served on the other party. Before this, a union could break any contract whenever it wanted to, but an employer did not dare do so. Now both are on equal footing. Is that unfair?

An employer may state his views, providing he does not threaten his employees, and the union may not call that freedom of speech an unfair practise. Unions have always been free to sue employers; now employers are given the legal right (they have always had the moral right) to sue unions in due process of law also. Is that one-sided and unfair? Even then the union is given preference, for its liability is limited exclusively to union funds and the members go free.

An employer at last may bring suit against a union if that union attempts, as Petrillo's men have done, to force the employer to hire and pay union members for work he doesn't want done, doesn't need done, and doesn't get done. In other words, Petrillo can no longer overload a theater or a cabaret with a half-dozen musicians when the employer neither wants nor needs them. Is that unfair?

An employer may not now be compelled to fire a worker because that worker does not want to join a union, any more than he can fire a worker because he does want to join a union. It is up to the worker himself alone. Neither union

nor employer can dictate to him. He's at last a free American again.

The closed shop is not prevented in any manner; when a union contract calls for the closed shop, the employer is compelled to hire only union members; or if he hires a non-union worker, that worker is given to understand that he must join the union, and he then must join within 30 days after getting such a job. That's not unfair.

When a union collects so-called "welfare funds" from its members, those funds must be handled as trust funds and their use clearly defined in detail; a union member can now go into court and have that matter adjusted when there is any question about its proper handling. Employees themselves, no longer the government agency, now specify what unions they may vote for when a choice of union is to be made. The government agency may no longer discriminate against independent unions "as it has in the past," in favor of the two big ones. Excessive initiation fees are prohibited.

Union leaders, before applying to the United States government to hear their complaints, must now make affidavit that they are not communists. Is that unfair?

Unions must now file their financial statements with the government and "furnish the same to their members." Union members may take any political action they wish, and make any political contributions; but the union may not make political contributions from union funds; "union dues cannot be used for political purposes to which even a minority of the members may be opposed."

Says Senator Ball: "Nearly all the rights conferred by the Taft-Hartley act are conferred on individuals. Neither employers nor unions can bargain away these legal rights of individuals. Any employee, who is expelled from a union for any reason other than non-payment of dues and is fired by his employer under union pressure, has a right to file charges against both the union and the employer and collect back pay and damages from either or both." Is that unfair?

As has been said, T.A.O. would much rather talk about more important (as though there could be any such to any cultured American) things than politics & laborunions, but the avalanche of lies being spread by radio, newspapers, pulpits (unknowingly) and our least desirable fellow-citizens, makes this use of the space advisable. T.A.O. would rather go on with a hundred good & informed readers than with a hundred thousand socialists, communists, and rabble-leaders. What all right-minded people do—or fail to do—to support this wholesome reformation of government practise will determine whether or not we shall buy our organs and our music and all our other essentials of life at reasonable prices or at exorbitant & ruinous costs.—T.S.B.

SOME IFS AND A FEARFUL THEN

By a down-trodden fellow-citizen

This is not a letter. The title is *If*. Let us begin at the beginning:

IF: The Government continues to take more of my salary with which to

- a. Build roads that end in the side of a mountain;
- b. Buy up food, either

1. To destroy, or

2. To store away somewhere so no one can use it and let it spoil or rot in order that

3. Food prices will be higher so that my money (what money?) is worth practically nothing;

- c. Pay more salaries to more people who do nothing but make more laws that take away more money;

- d. Take what is left of my salary to send to the nations that now call us "suckers,"

THEN: By next year I may not have an extra \$2.00.

SO: In order to forestall such a calamity as would come upon me if I *DID NOT* have this \$2.00, I am enclosing a New York draft for \$4.00 to pay for Two Years' subscription to one magazine I would be most unhappy without, T.A.O.

Program-Notes

• help any audience enjoy the music better. T.A.O. thanks those of its readers who send such notes. We believe original compositions should be encouraged and, generally, transcriptions discouraged, so program-notes in these columns deal with original organ music, preferably that suitable for recitals. Structural analysis of a composition may be all right for a conservatory, but audiences (and these pages) need program-notes that deal rather with things that help toward a greater enjoyment of the music. Notes telling who and where the composer is, or when and why a composition was written, are also welcome. Occasionally such notes are printed on the published copy, in which case no purpose is served by reproducing them here. And to be most practical, a program-note can hardly be less than thirty or forty words, nor more than a hundred.

GOVERNMENT'S INJURY TO ORGAN WORLD

A letter from C. E. Grant to Senate Finance Committee

Before me lay U.S. patents and the analogous parts appertaining thereto, such as organ actions, electric switches, pipes, etc. When the second world-war began, organs built with such parts were in process of construction. The tactics put into operation by the government put an end to everything of this nature and the condition has not been altered or corrected in any way in so far as I know.

There is, among all the prohibitive circumstances, that same old bugbear, the taxation of churches through organ-builders, sextons, etc. Is it constitutional to do so?

Will we ever be relieved of these burdens which make millions of dollars' worth of patents useless and inhibit the use of individual initiative and knowledge? Only superficial things seem to be permissible in manufacture even now. Why?

It is sincerely hoped that your committee will consider these points when it goes into operation again.

[Chairman of the finance committee of the Senate is Senator Eugene D. Millikin. Members of the whole organ world should unite in writing letters to him, petitioning the immediate repeal of the 10% tax on churches that buy organs. Mr. Grant points also to the indirect taxing of churches through the law that taxes salaries paid by churches to their various employees—organists as well as sextons.—T.S.B.]

FOR YOUR THANKSGIVING PROGRAM

A Connecticut official thanksgiving proclamation

"Let us praise Him especially for the blessings which have warmed and fostered the spirit; for every brave, just, and generous deed, every impulse of brotherly love; for every counsel of wisdom and comfort; every witness of truth, every thought of friends who walk with us still, though lost to our sight—for all the tokens of goodness in man, which have deepened faith in our power, looking within the heart, to fix our eyes upon virtue as upon the pole-star, and by it keep our way even to the mortal end. For these mercies, without name or number, let us rejoice and give praise."—Prof. Wilbur Cross of Yale University, then governor of Connecticut.

LET'S BE AMERICANS—NOT SUCKERS

From an organist who thinks it's time to wake up

"When I sense the economic situation, I probably think too much for my own peace of mind. The only blue sky I can see through the clouds is the Taft-Hartley bill. Maybe this will help straighten things out here, but abroad? Charity is one of the finest virtues. But certainly there is a difference between giving and being made a sucker of. All we have heard of for the last decade is give, give, give the shirts off our backs—and no chance of its being half paid back excepting in increased European suspicion of and contempt for America."

WICKS ORGAN OF THE MONTH



Stearns Memorial Organ for the Community Church of Ludington, Michigan, is a recent fine, three manual Wick's installation. Organized in 1924, Community Church has grown to great prominence in this field with sixteen or more denominations represented in its membership. The Reverend Paul Haskell Clark, Minister, and Mr. Erving Hansen, distinguished musician, Organist and Choir Master, are both delighted with this Wicks Organ.

The Organ is a splendid example of careful designing to provide an adequate tonal structure for all present requirements with well planned preparations for later additions.

Of a future thirty or more ranks approximately eighteen comprise the foundation of the present installation. A wise selection of stops, expert voicing and scaling, together with the special adaptability of Wicks Direct Electric Action, have resulted in an instrument of amazing versatility and unusual musical excellence. This very interesting stop list will be gladly mailed to you upon request.

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WICKS ORGANS

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

PAUL CALLAWAY
Cathedral, Washington
Fortieth Anniversary Service
Vieme, 1: Prelude
Te Deum G, R.V. Williams
Jubilate Deo C, Strickland
Urbs beata, plainsong (procession)
How lovely, Brahms
Mulet, Tu es Petra
DR. C. HAROLD EINECKE
*Pilgrim Congregational, St. Louis
September Choral Music

Lindeman, Long hast Thou stood
Bach, O rejoice ye Christians
Godfrey, Be Thou my vision
Mendelssohn, Lord is a mighty God
Priest, Surely God is in this place
W. James, Almighty God
Barnby, We wait in faith
Thiman, Immortal Invisible God
Bennett, God is a Spirit
Thompson, Show me Thy way
Bach, Jesu Joy of man's desiring

NORMAN FISHER
First Christian, Oakland
October Organ Music
Edmundson, Toccata St. Ann
Sowerby, Comes Autumn Time
Elmore, Air
Whitford, Choral Paraphrase
Clokey, Bell Prelude; Ballade.
McKay, Adagietto
Biggs, Carillon
James, Sonata 1; Pensee d'Automne.
Biggs, Prelude on Bach
Baumgartner, In Te Domine
Dickinson, Reverie
Bingham, Bells of Riverside
All the above are American composers.

DONALD D. KETTRING
*First Congregational, Columbus
Three September Services
*Dark, Prelude on Tallis Theme
Purcell, Aria
Thou wilt keep him, Thiman
Only begotten Word, ar. Brown
D. James, Autumnal
*Curry, Dundee
Whitford, Gardiner
Bingham, Ajalon
O love how gracious, Bortniansky
Sweet is Thy mercy, Barnby
s. My soul is athirst, Gaul
*Noble, Legend
Rowley, Soliloquy
Seek Him that maketh, Rogers
s. Think on these things, MacGimsey

LOUIS NICHOLAS, Director
RICHARD THOMASSON, Organist
West End Methodist, Nashville
Anthems of Last Season

Alcock, Holy holy holy
Ashford, Lift up your heads
Te Deum Ef

Attwood, Teach me O Lord
Bach, Break forth O beauteous
Come dearest Lord
Dearest Lord Jesus
From ill do Thou defend me
I would beside my Lord
Jesu Joy of man's desiring
O Savior sweet
Thee with tender care
When Thou art near

Bairstow, Promise which was made
Barnby, Sweet is Thy mercy
Bennett, God is a Spirit



LAUREN B. SYKES

who doesn't talk about it, he does it. His church repertory for last season showed more than one-third of all his organ selections were by American composers.

Bortniansky, Prayer for wisdom

We thank Thee Lord
Bryan, Give ear and hear
w. Diack, Son of Mary
Franck, Psalm 150
Garrett, Prepare ye the way
Gaul, List the cherubic host
Goss, Savior of the world
Gounod, Unfold ye portals
Handel, Hallelujah Amen
Holy art Thou
Haydn, Heavens are telling
Himmel, Incline Thine ear
Manny, Wake for night is flying
Maunder, Praise the Lord
w. Mendelssohn, Lift thine eyes
Mozart, Jesu Word of God

When I survey
Palestrina, Alleluia Lord God
Pergolesi, Glory to God
Pflueger, How long wilt Thou
Purcell, Glory and worship
Rachmaninoff, Blessing and glory
Roberts, Peace I leave with you
Shaw, With a voice of singing
Shelley, Hark my soul
Snow, Give peace in our time
Stainer, God so loved the world
Thiman, Immortal Invisible
Thomas, Canticle of St. Francis
Work, Sing O heavens

Senior choir of 45, Intermediate 30;
church membership 2400. Intermediates
sing during Advent and Lent. As a rule
at the morning service there is one anthem
by the adult chorus, and a solo, duet, or
number by men's or women's voices.

THEODORE SCHAEFER
*First Presbyterian, Washington
September Services

*Rowley, Song of Creation
s. Psalm 121, Schutz
Woods and every, West
Bingham, Truro
*Bach, Prelude A
s. How beautiful are they, Handel
Grieve not the Holy Spirit, Noble
Raasted, Kirken Gammelt Hus
*Andriessen, Andante Rubato
O Lord increase my faith, Gibbons
Come ye blessed, Scott
Andriessen, Allegro
*Mulet, Nave

Thou art the Rock, Faure
Thy blessings Father, Johnson
Karg-Elert, Lauda Sion

LAUREN B. SYKES

First Christian, Portland, Ore.

Anthems of Last Season

Bach, Jesu Joy of man's desiring

Blake, Breathe on me

Christiansen, Praise to the Lord

Take down thy harp

Cronham, New Year's Bells

Dett, Listen to the lambs

Dickinson, Jesu Refuge of the weary

Shepherd's Story

Federlein, God is my salvation

Gaul, Washington's Morning Prayer

Goss, Savior of the world

Gounod, By Babylon's wave

Greenfield, Blessed be Thou

Grieg, Countless host in white array

Handel, Trust in the Lord

Haydn, Great and glorious

Lefebvre, Hymn to the Godhead

Lockwood, How burn the stars

Macfarlane, Open our eyes

Malotte, Lord's Prayer

Marryott, Naught is so sweet

Martin, King of love

Mozart, Alleluja

Mueller, Now thank we all

Noble, Go to dark Gethsemane

Palestrina, Bow down Thine ear

Palestrina, Come Holy Ghost

Rachmaninoff, Glory and honor

Rowley, Praise

Shure, Green hill bright with morn

Sheep lay white around

Snow, God that madest earth

Spross, O for a closer walk

Tchesnokov, Repentance

Thomas, Beatitudes

Titcomb, I will not leave you

Vandenberg, Praise God

Some Organ Selections

Barnes, Fantasia

Bedell, Grand Choeur

Beymer, Chassidic Religious Song

Bingham, Cathedral Strains

Leonie Toccata

Chubb, Stillness of Night

Clokey, Bell Prelude

Coke-Jephcott, Toccata on America

Cole, Song of Gratitude

Dunham, Pastorale

Dunn, Andante

Edmundson, Carpenter is Born

Easter Spring Song

Vom Himmel Hoch

Elmore, Air

Erb, Cantilene

Foote, Meditation; Intermezzo; Pastorale.

Haussermann, Gothic Toccata

Kemmer, Deep River

MacDowell, A. D. 1620

McKay, Adagietto; Morning Song; Noel.

Nies-Berger, Resurrection

Parker, Fantasia

Shure, Pool of Bethesda; Peace.

Sowerby, Carillon; Comes Autumn Time.

Snow, Aria da Chiesa

Weaver, Christmas Pastorale

Weinberger, Hear O Israel; Last Supper.

The foregoing 35 by American composers
are selected from the 100 organ pieces listed
on last season's calendars.

W. RICHARD WEAGLY, Director

VIRGIL FOX, Organist

*Riverside Baptist, New York

Some Anthems of Last Season

D.M. Williams, Cantate Domino

Darest thou now O soul

Milford, Let the most Blessed

Dyson, Lauds

Beach, Canticle of the Sun

Whitlock, O living Bread

Thiman, Author of life

Holst, Bow down Thine ear

Bullock, Give us the wings of faith

Thiman, Immortal Invisible

Noble, Souls of the righteous

Harris, O what their joy

Sowerby, I will lift up

Baumgartner, In Him we live
Candlyn, Thee we adore
Hecklenlively, Blessed art Thou
Armstrong, Christ Whose glory

G. RUSSELL WING

*First Congregational, La Grange
September Services

*Bingham, Cathedral Strains
With a voice of singing, Shaw
off. Tartini, Air G
Create in me, Brahms
Bach, Toccata Dm
*Bingham, Beside Still Waters
Fierce raged the tempest, Candlyn
off. Edmundson, Silence Mystique
God be in my head, Davies
Edmundson, Passacaglia
*Noble, Once to Every Man
Prayer for God's Presence, Thompson
off. Peeters, Adagio
Turn back O man, Holst
Bingham, These Things Shall Be
*Brahms, O God Thou Faithful
A Blessing, Shaw
off. Milford, Aria
Sanctuary of my soul, Wood
Peeters, Koraaal

Foregoing are the 11:00 services; there is also a service at 9:30 a.m., using the same prelude, omitting the first anthem, using the same offering organ solo but a different anthem following it; no postlude. No evening service.

PRIZES & COMPETITIONS

The \$100. J. Fischer & Bro. prize for an organ composition, under sponsorship of A.G.O., will include publication and royalties; closes Jan. 1, 1948. Judges: Seth Bingham, Dr. Edward Shippen Barnes, August Mackelberghe. See June 1947 T.A.O.

\$100. for an Ascension Day anthem or cantata, mixed voices, 15 to 20 minutes, is offered by Church of the Ascension, Fifth

Ave., at 10th St., New York 11, Vernon de Tar organist. The work will be published by the H. W. Gray Co. and Mr. de Tar will present it at his May 6 service.

\$100. is again offered for a 4-part hymn setting, for congregational use, of Psalm 95; closes Feb. 29, 1948; full details from Monmouth College, Monmouth, Ill.

READERS' WANTS

An organist in N.C. wants a substitute for his church from Sept. 1, 1948, to Aug. 31, 1949; Presbyterian Church, 4m Austin, 4 choirs. He will be in New York for the year and would prefer an exchange arrangement with the organist of a church in the Metropolitan district. Address T.A.O. for more details.

Now that the politicians have temporarily gotten through with their games of murder & confiscation, some of our foreign readers are trying to get on their feet again organistically. Dr. M. A. Vente, Sophiaststraat 12, Zwolle, Holland, wants to establish friendly correspondence with a few informed readers who can tell him about organbuilding in Mexico and other countries south of U.S.

A very young reader wants to argue his head off (and yours) debating the relative merits of the standard organ of, say 1927 as compared to the revised type T.A.O. calls, for want of a better name, the American-classic. Address Henry Baker, 6 Locust St., Nashua, N.H., if you're looking for arguments.

A journalist, author, and magazine editor foolishly bought a harmonium and now wants to learn to play the darned thing but can't find any textbooks to help. Neither can we. Can you? Somebody ought to help the poor girl.

A.G.O. CERTIFICATES

for 1947 have been earned by two more candidates: fellowship by Elizabeth R. Shufelt, associateship Marjorie R. Jackson.

WHY NOT?

Christ Church, Exeter, N.H., had this note in its May 25 bulletin: "We need men to help paint, repair, and groom our church property; if you can spare a few hours between now and July, please speak to the rector. We can't afford to hire help."

VAN DUSEN CLUB

of Chicago elected Robert Rayfield president and Lorraine Storz secretary at its first meeting of the season. It is composed of pupils of Dr. Frank Van Dusen of the American Conservatory.

LORENZ PUBLISHING CO.

has adopted a new plan of payments to composers. Briefly, an anthem earns \$25. upon purchase, \$10. if & when included in any collection, and 10% royalty in any year when 100 or more copies are sold. Organ pieces get \$8. on a one-page piece, \$12.50 on a 2-page, and \$2.50 for each additional page; \$7.50 when reprinted in a collection; 10% royalty in any year when 50 or more copies are sold.

MARGARET WATSON

has retired after 50 years' service with St. Paul's Catholic Church, Portsmouth, Va. The choir, congregation, and clergy all paid tribute to her in a festive occasion in Hotel Portsmouth, highlighted by honors coming officially from Rome through the Apostolic Delegation in Washington. (Record, courtesy of C. E. Grant.)

SUPREME STUPIDITY

"The National Publishers Association has been invited to take part in the food conservation program undertaken by the American government," said an announcement dated Oct. 7, 1947. "The government still is dumping potatoes by the thousands of bushels this year despite repeated warnings to individual Americans to eat less and waste less," said an Oct. 11, 1947, report of the North American Newspaper Alliance.

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TYPICAL SENIOR ORGAN RECITAL:

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Bach Prelude & Fugue F-minor; Schuebler No. 4 Choralprelude;
Concerto in G, No. 1; Fantasia on "Nun Komm."
Brahms O wie selig seid ihr doch; Schmucke dich.
Franck Chorale in E-minor
Karg-Elert Adeste fideles (from "Cathedral Windows")
DeLamarter Nocturne
Durufle Toccata (from Suite Op. 5)

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Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

KATHARINE BARKER

died Oct. 2 in Yonkers, N.Y., aged 45. A graduate of the Eastman School of Music, she had been organist in Yonkers where also she was librarian of the public library.

PERCY CARTER BUCK

died Oct. 3 in London, Eng. He was born March 25, 1871, in London, studied in the Royal College of Music and with such musicians as Parry and Parratt; earned his Mus.Bac. in 1891, received the Mus.Doc. in 1893, earned the M.A. in 1897. He became organist of Worcester College in 1891, Wells Cathedral 1896, Bristol Cathedral 1899. In 1901 he became music director of Harrow School; in 1910 he succeeded Prout on the faculty of Dublin University; transferred to Glasgow University in 1923; joined the faculty of London University in 1925, retiring in 1937. He was knighted in 1936. He composed in many fields, including 3 organ sonatas, and wrote quite a few books, such as Organ Playing, First Year at the Organ, Complete Method for the Study of Technic and Style, Acoustics for Musicians.

JOHN GEORGE GOLL

died Sept. 22 in New Rochelle, N.Y., aged 60. Born in Germany, he came to America c.1912, and was active in organbuilding, being factory superintendent for Welte-Tripp during that company's brief career. He is survived by his widow, Rose Zajic Goll.

ROBERT SCHIRMER

died Sept. 23 in Princeton, N.J., aged 48. He was the son of Gustave Schirmer, grandson of the founder of G. Schirmer Inc. He did a little composing, arranging, etc., and some writing, translating, and editing, but other things took his attention, archaeology one of them, and he was official photographer on Princeton University's expeditions to Antioch and Angier; he graduated from Princeton in 1921. He is survived by his widow, Mary Maureen Schirmer, who has done writing under the name Maureen Fleming.

HARRY ROWE SHELLEY

as noted in our September columns, died Sept. 12 in Short Beach, Conn. He was born June 8, 1858, in New Haven, Conn., graduated from Hopkins Grammar School, entered Yale University and didn't finish even the first year, deciding instead to go into music which had interested him from a very early age. He studied organ with Gustav J. Stoeckel and Dudley Buck, continuing music study with Max Vogrich and Anton Dvorak.

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For a time he played in the First Church (on the Green) in New Haven; in 1878 he became organist of a Brooklyn church, going to the Church of the Pilgrims there in 1887, in 1899 moving to the Fifth Avenue Baptist, New York, and being succeeded by Dr. Harold Vincent Milligan in 1915, for this church changed its name to Park Avenue Baptist and then quickly to Riverside Church (which now has the grand new structure in which Virgil Fox plays.) Mr. Shelley on leaving Manhattan returned to Brooklyn in 1914 as organist of Central Congregation, remaining there until his retirement from active music practise c.1935.

He did some recitals, as did all church organists of his day, and he edited some collections of organ music, but his fame came from his anthems, chief of which are "Hark my soul" and "King of love." Their enormous success induced him to write many more, and even turn to organ music and other fields including orchestral.

If you're a colorist and think music has a place outside conservatories & cemeteries, by all means try your luck with his Scherzo-Mosaic, published by Schirmer and subtitled Dragonflies; if you want simple melodious service music, his Ave Maria, Evening, Melody Af, Melodie Religieuse, will all interest both you and your congregations; publishers are Schirmer and Flammer.

Mr. Shelley was evidently a good scout among his professional brethren, though in recent decades he kept moderately secluded; the nation-wide popularity of his two anthems brought him, never disrupted his enjoyment of life. He is survived by his widow, Carolyn Lake Shelley, and their daughter.

FRANK TAFT

died Oct. 15 in Montclair, N.J., after a brief illness, aged 86. He was born in East Bloomfield, N.Y., traveled throughout the nation giving organ recitals in his earlier days, then settled down in Montclair as organist of the First Congregational c.1901, retiring in 1912. He joined the staff of the Aeolian Company and became head of their organbuilding activities, moving over to the New York office of the Aeolian-Skinner Organ Co., when the late Arthur

Hudson Marks and his Skinner Organ Co. bought out the organ business of the Aeolian Company and organized the present Aeolian-Skinner Organ Co. Some five years ago Mr. Taft retired from the organ business.

Mr. Taft must have been a man of considerable means for he established his Bach Gallery in Montclair to house a quite notable collection of Bach materials; his catalogue printed in 1910 took 16 pages to

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

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First Baptist Church, Detroit, Mich.

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F. A. G. O.

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UNIVERSITY OF OMAHA
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Charles Harlan Clarke

Organist and Choirmaster

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Wilmette, Illinois

Joseph W. CLOKEY

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M. M.

TEACHER — CONCERTS
First Christian Church
Oklahoma City

list only a part of the items. The Gallery in 1945 included 200 framed pictures; busts, statues, etc.; original manuscripts and manuscript facsimiles; 18th century editions of music; 41 volumes of the Bach Gesellschaft; Bach money and postage-stamps issued by the German government; some 200 books; vellum leaves of 14th and 15th century manuscripts; a few laurel leaves from the wreath placed by the Bach Gesellschaft on Bach's tomb in Leipzig in 1894 when the remains were removed from the churchyard—the leaves presented to Mr. Taft in 1911

by an official of the church who said to Mr. Taft, "These leaves are for the Bach Museum in America."

Mr. Taft is survived only by his son W. Halstead Taft.

BACH
now lies buried "beneath the ruins" of Johanniskirche, Leipzig, says the New York Times. Accident, not honor, was responsible for burying Bach's remains in a massive limestone sarcophagus in a small room in the basement of the Church; total loss of national honor was responsible for the war and in turn that war was responsible for the destruction of Johanniskirche. And that destruction buried the Bach sarcophagus. The Church will not be rebuilt.

DEDICATING EVERYTHING
Duncan Methodist, Berryville, Va., dedicated a communion table, cross, candlesticks, vases, altar set, Vox Humana, and organ Chimes, in a responsive service Sept. 21 consisting of 17 sentences by the minister and "we dedicate this" answers by the congregation. There were four sentences and dedication responses for the Vox Humana, four for the Chimes. The organ had been rebuilt by Moller.

HEMPSTEAD, N.Y.
The Methodist Church, Theodore Gilbert organist, dedicated its rebuilt & enlarged 3-38 Oct. 19. Original organ was built in 1882, rebuilding was undertaken in 1944 and because of the neat little war it was done by Mr. Gilbert and James R. Campbell.

KILGEN ORGAN CO.
has become a member of Brand Names Foundation Inc., of New York City, "a non-profit membership corporation supported by manufacturers" etc. to emphasize the value of "the brand-names method of competitive distribution . . . to think not in terms of the next 50 days but rather the next 50 years." B.N.F. awards membership on a basis of "products which have been tested by the American people for 50 consecutive years or more and have won and held public confidence through unfailing integrity, reliable quality, and fair pricing."

HOW TO DO IT
Dr. C. Harold Einecke gave an all-Bach recital in his Pilgrim Congregational, St. Louis, and on the printed program indicated the precise derivation of every one of the transcriptions used. For example, one number was "Siciliana, from the Second Sonata for Flute and Strings, arranged for Piano and Organ by Adolph Steuterman." Couldn't want anything more, could you?

SO DO WE
"Senator Byrd asks why T.V.A. keeps swelling its payroll by adding an average of 240 employees a month," says the New York Times. The Senator doesn't know the answer, but we do: To increase costs of any project, let politicians do it.



DR. C. HAROLD EINECKE
whose third year of intensive choir development in his St. Louis church begins with choir memberships more than doubled.

GEORGE S. DARE
of Christ Church, Elizabeth, N.J., and teacher of music in Curtis Highschool in New York City since 1919, has been appointed to Christ Episcopal, Toms River, N.J.

GRACE LEEDS DARNELL
has been given a year's leave of absence from St. Mary's in the Garden, New York City, and is spending the year in Palm Beach, Fla., as director of choral music in Graham-Eckes School.

ROBERT G. DERICK
of the Presbyterian Church, Verona, N.J., has been appointed to Church of Good Shepherd, Rocky Mount, N.C., and to the faculty of Atlantic Christian College, Wilson, N.C. He studied music in New York University and was director of music in Essex County V. & T. Highschools in Newark and Bloomfield, and accompanist for Montclair Glee-Club.

DR. C. HAROLD EINECKE'S
record in Pilgrim Congregational, St. Louis, in organizing & extending his five choirs is shown by these figures giving membership of each choir as of the first Sunday of each new season since he became organist. First figure is for 1945, second 46, third the present 1947:

Probationers—10-22-31
Boys Choir—12-14-20
Girls Choir—10-18-25
Chapel—18-22-18
Chancel—15-28-42

Chapel Choir this year begins with a loss; many of its members have left for college.

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

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FIRST METHODIST CHURCH
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M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

Samuel Walter

Boston University
The Eliot Church of Newton
Boston

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

Dale W. Young

Mrs. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

37 CHRISTMAS HYMNS INCLUDED CHRISTIAN HYMNS

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Advance PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

Because of conditions beyond our control this column will set a new world-record for being late. None the less we include all programs on hand.

DR. ROBERT BAKER

Jewish Temple, Chapel Hill, N.C.
Nov. 18, evening

Handel's Concerto 10
Vivaldi, Adagio
Rinck, Rondo for Flute
Bach, Prelude & Fugue Am
Wesley, Gavotte
Schumann, Canon Bm
Liszt, Fantasia & Fugue on Bach
Bingham, Roulade
Crandell, Berceuse

Vierne, Westminster Carillon

FRANK M. CHURCH

First Methodist, Huntsville, Ala.

Dec. 4, afternoon

d'Andrieu, Choral

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

RECITALS

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W.O. Munn, Cathedral Spires

M. Bilbro, Shady Dell

Handel, Con. 4: Mvt. 1

Clokey, Grandmother Knitting

Harker, Wiege lied

Gounod, Faust Fantasia

Bedell, Gavotte Moderne

Wagner, Lohengrin Act 3 Int.

"They requested I play something from two Alabama composers," Munn and Bilbro.

HAROLD FINK

Lawrenceville School, Lawrenceville

Nov. 23, 7:00

Mueller, Now Thank We All

Bach, Sleepers Wake; Prelude & Fugue G.

Bonnet, Romance sans Paroles

Willan, Introduction & Passacaglia

Whitlock, Carol

Vierne, 1: Allegro Vivace; Finale.

DUDLEY WARNER FITCH

Central College, Pella, Iowa

Nov. 9, 4:00

Bach-Edmundson, Suite of Pieces

Bach, Prelude-Gigue-Adagio-Fugue

Couperin, Soeur Monique

Handel, Faithful Shepherd

Rheinberger's Sonata Am

Clokey's Fireside Fancies

Saxton, Song of Lonely Njeri

Wietz, Fanfare & Gothic March

MAURICE GARABRANT

Hofstra Auditorium, Hempstead

Nov. 21, 8:30

Long Island Choral Society

Glory, Korsakov

Liebstraume 3, Liszt

Glad new day, Saint-Saens

Nursery Fantasy, Matthews

Little French clock, Kountz

Old man river, Kern

Dry Bones, Gearheart

O light gracious glow, Grieg

EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

Nov. 9, 8:15

Marcello, Psalm 18

Bach, Prelude & Fugue Am

Bonnet, Songe d'Enfant

Thompson, Theme-Arabesques-Fughetta

Floyd, Litany Antiphon

C. Watson, Prelude on Introit

Franck, Piece Heroique

Balogh, First Noel

Jadassohn, Scherzo-Canon

Matthews, Toccata

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EDWARD LINZEL

Ernest White Studio, New York

Nov. 9, 9:20 p.m.

Reger, Weihnachtsen 1914

Bach's Sonata 6

Boellmann, Ronde Francaise

Widor, Goth.: Andante Sostenuto

Jongen, Improvisation Caprice

Franck, Grande Piece

ANDRE MARCHAL

Museum of Art, Cleveland

Nov. 19, 26, 8:15

*Perutin, Point d'Orgue Triple

Attaignant, 3 Te Deum Versets

Titelouze, Verset de Magnificat

de Grigny, Verset Pange Lingua

Clerambault, Basse de Cromorne

Pachelbel, Verset Magnificat 8

Buxtehude, Verset on Te Deum

Bach, Veni Creator

Gigout, Piece Breve Gregorienne

Dupre, Vexilla Regis

Tournemire, Communion l'Epiphanie

Durufle, Choral Veni Creator

Bonnal, Media Vita

Langlais, Te Deum

*Landino, Questa Fanciulla

Sweetinck, Mein Junges

Purcell, Trumpet Tune & Air

le Begue, Les Cloches

Daquin, Noel with Variations

Bach, Pastorale

Alain, Variations

Jure, Communion

Langlais, Nativite

Nibelle, Carillon Orleanais

First is music of Gregorian derivations,

second is music "of popular inspiration."

Enormously long titles have been shortened here.

JACK L. NOBLE

University, Vermillion, S.D.

Nov. 16, hour not named

Handel's Water Music

Bach, Christ Lay in Bonds

Brahms, My Heart is Filled

Franck, Grand Piece

Mereux, Toccata

Jongen, Cantabile

Vierne, Scherzetto; Berceuse; Carillon.

J. H. OSSEWAARDE

Calvary Episcopal, New York

Nov. 6, 8:30

Bach, Prelude & Fugue Am

God's Time is Best

I Stand with One Foot

We Thank Thee Lord

Franck, Fantaisie A

Sowerby's 'symphony' in G

MARIE SCHUMACHER

Ernest White Studio, New York

Nov. 2, 9:20 p.m.

Langlais, Mors et Resurrectio

Bach, Toccata-Adagio-Fugue C

Jongen, Cantabile

Franck, Prelude-Fugue-Variation

Farnam, Toccata

Thomson, Pastoral Christmas Plainsong

Vierne, Clair de Lune

Messiaen, Dieu Parmi Nous

DR. ELMER A. TIDMARSH

Union College, Schenectady

Nov. 9, 4:00

Handel's Fireworks Music; Largo.

Schumann, Romanza; Canon Bm;

Evansong.

Reubke's Sonata

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recitals

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Nov. 18, 25, 11:30 a.m., e.s.t.

*Pierne, Prelude Toccata

Maleingreau, Offrande Musical

Hollins, Cantilene Af

Widor, 1: Intermezzo; Andante.

MacMaster, Grand Choeur

*Loret, Scherzo-Fanfare

Bonnet, Chrysanthemes

Loret, Cantabile

Karg-Elert, Now Thank We All

Callaerts, Toccata

WESTMINSTER CHOIR

Dr. John Finley Williamson

Carnegie Hall, New York

Dec. 19, 8:30

Palestrina, Stabat Mater

Bach, Be not afraid

MacDowell, Crusaders

Schubert, Good it is to thank Jehovah

di Lasso, Valley deep valley

Brahms, O Savior

Liszt, Benedictus qui venit

Delius, To be Sung of a Summer Night

Nicolau, At Montserrat

Handel, Haste thee nymph

ar.Dawson, Nobody knows

ar.Powell, Soldier

ar.Jackson, Poor wayfaring stranger

Handy, St. Louis Blues

ar.Dawson, Ezekiel saw de wheel

Dickson, Lane County Bachelor

ar.Wilson, Skip to my Lou

Niles, Go 'way from my window

ar.Powell, Deaf Woman's Courtship

Copland, The Shake-Down Song

Tickets \$1.20 to \$3.00; for the benefit of choirs 30 or more seats are available in blocks at lowered costs, but by the time this note can reach our readers it may be too late for Westminster Choir College to handle such special orders. You won't know if you don't try.

EVENTS FORECAST

for the coming weeks
Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Boston, Mass.: Virgil Fox recital, Trinity Church, Nov. 13, 8:30.

Cleveland, Ohio: Walter Baker recital, First Methodist, Dec. 7, 8:15.

New York City: John Harms Chorus, Rossini's "Stabat Mater," Church of Corpus Christi, Nov. 10, 8:30; Bach's "St. Matthew," Alexander Schreiner organist, Town Hall, Feb. 12.

Do.: Ernest White, program of organ and orchestra, Church of St. Mary the Virgin, Nov. 24, evening; Mr. White and Edward Linzel, three recitals including Bach's six

Sonatas and Eighteen Great, with other music, in January.

West Point, N.Y.: Jack Ossewaarde recital, Cadet Chapel, Nov. 2, 4:00.

NORMAN FISHER'S

schedule of special music, First Christian, Oakland, Calif.: Nov. 2, all-Mendelssohn program, marking anniversary of his death on Nov. 4, 1847; Nov. 16, Bach's "O Praise the Lord"; Nov. 30, Richard Purvis program of organ and choral music; Dec. 21, afternoon candlelight carol service; March 28, Sowerby's "Forsaken of Man"; March 25, Lester's "Words on the Cross."

J. H. OSSEWAARDE'S

musicales, Calvary Episcopal, New York: Oct. 12, Darke's "The Sower"; Nov. 9, Brahms' "Requiem"; Dec. 7, Parker's "Hora Novissima"; Jan. 11, Bach's "Christmas Oratorio"; Feb. 8, Haydn's "Creation"; March 7, Sowerby's "Forsaken of Man"; March 21, Bach's "St. John Passion"; April 18, Mozart's "Litany" and Beach's "Canticle of the Sun."

G. RUSSELL WING'S

schedule, First Congregational, La Grange, Ill.: Oct. 26, Cathedral in Stone and Tone; Nov. 16, Thanksgiving Te Deum; Dec. 7,

Buxtehude's Twilight Music; Dec. 21, candlelight carols; Jan. 25, Festival of Lights; Feb. 25, Life of Christ; March 14, a Bach cantata; April 18, Clokey's "Adoramus Te"; May 16, second annual American Music festival.

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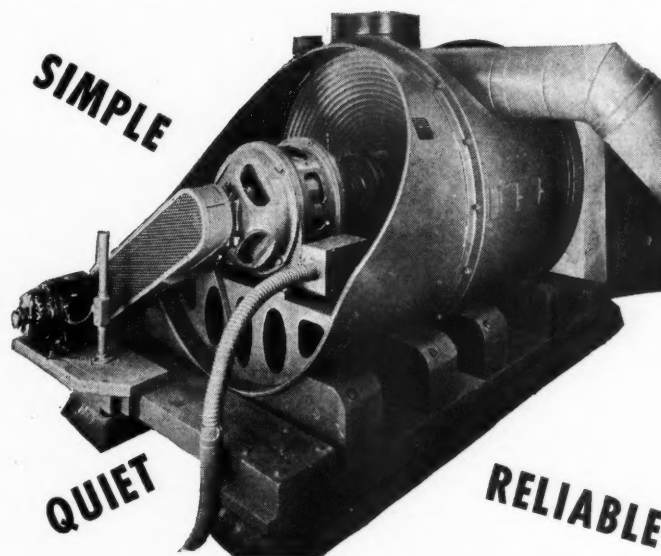
October

- 6, St. John, N.B., Canada
- 7, Sackville, do.
- 8, Halifax, N.S., Canada
- 9, Wolfville, do.
- 13, Bradford, Mass.
- 14, Utica, N.Y.
- 20, Auburn, Ala.
- 21, LaGrange, Ga.
- 24, Rock Hill, S.C.
- 28, Passaic, N.J.
- 30, Lancaster, Pa.
- 31, Carlisle, do.

November

- 4, Cortland, N.Y.
- 5, Houghton, do.

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 11, 8:15, Tulsa, Okla.
 12, 8:15, Denton, Texas.
 14, 10:00 a.m., Shreveport, La.
 14, 8:00, Ruston, La., Howard Aud.
 15, 10:40 a.m., do.
 17, 8:00, Springfield, Mo., Highschool.
 18, 8:30, Springfield, Ill., Highschool
 19, 8:00, Urbana, Ill., University.
 20, 8:00, do.
 23, 8:00, Adrian, Mich., Downs Hall.
 24, 8:30, Ann Arbor, do., Hill Aud.
 25, 8:00, Wyandotte, do., Highschool.
 27, 8:15, Wheaton, Ill., College.
 29, 8:15, Charleston, W.V., Auditorium.

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EDUARD NIES-BERGER

the French-American organist who has launched his own chamber orchestra. His debut with it in New York City proved him a conductor of extremely emotional manner, but his personal response to an almost extreme audience enthusiasm showed him also a profoundly commonsense and matter-of-fact man who goes headlong into music interpretation because that's the way he thinks music should be felt and enjoyed by those who make it. T.A.O. acclaims him a genius.

GUILD'S CONVENTION

Hooray for peace, says the A.G.O.; now it can dig into those far-flung conventions. July 5 to 9, 1948, in St. Louis, the 3rd national biennial convention (the 19th national convention) will be held and there will be "100% representation of all chapters" in program events. Start saving your pennies now.

AUGUST MAEKELBERGHE

has been appointed to St. John's Episcopal, Detroit, Mich., where he will have a 4-74 Casavant to delight his artistic soul—and the Casavant does exactly that to him. He therefore leaves his Church of the Messiah, Detroit, but remains organ teacher in Marygrove College, conductor of the Madrigal Club, and director of the Nurses Choruses of Mt. Carmel and St. Joseph Mercy Hospitals. John Edwards' retirement from St. John's after 42 years created the vacancy; Mr. Maekelberghe did not apply and so the Church went after him. Larger organ, larger salary; nice?

CHARLES HARLAN CLARKE

of Grace Church, Chicago, has been appointed to the Evangelical Lutheran, Wilmette, Ill., where he has a 3-16 Kilgen and chorus of 20 volunteers. The new position brings him closer to Northwestern where he is now in his senior year. Incidentally for his senior recital he is preparing to administer the frightful dose of Vierne's Fifth and Widor's Eighth organ sonatas, topped off with some Bach and Chadwick's Theme-Variations-Fugue. "I'd not subject a regular audience to so much at once; I'd not have an audience long if I did." A member of the congregation gave a memorial set of Deagan Chimes which Mr. Clarke dedicated Oct. 5 to the tune of Russell's Bells of St. Anne.

CHRISTINE W. ROSS
 of St. John's Episcopal, Elmira, N.Y., has been appointed to Southside Baptist, Elmira; she's an old lady of 16 years, still a high-school student. Her father R. Wilson Ross some years ago built an organ for his home, with her help the newspaper clipping averts, and she's had the benefit of comfortable organ practise ever since. Her father, organist and organbuilder, has been her only music teacher to date.

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E. POWER BIGGS

has completed five years of broadcasting from the Germanic Museum; all too much emphasis has been popularly given to the resurrection of ancient "music" and not nearly enough to the use of contemporary compositions on these programs, in the public mind. True, Bach's name appeared 424 times, but Mr. Biggs also used the music of Sowerby, Piston, Dupre, Noble, Edmundson, Mackelberghe, Wagenaar, MacDowell, Bingham. A summary will be presented in later columns.

G. M. NICHOLS

of St. Mary's, High Point, N.C., has been appointed to the Citadel, Charleston, S.C., a military college, where he is organist, choirmaster, director of the glee-club, assistant professor in sociology. To fill his Sundays he has been appointed also to St. John's Lutheran, where he has a century-old Jardine soon to be rebuilt with chancel console; organ is in the rear gallery; Church celebrates its 205th anniversary in December 1947.

MUSIC & ART IN N.Y.C.

A work few people know anything about is that of the Highschool of Music & Art established in 1936 by the Board of Education of the City of New York. Some two or three hundred students are admitted each year on competitive examinations aimed more at the discovery of latent talent than on already-acquired technical ability. The purpose is not to overload the already crowded music profession but rather to supply a discriminating market for that profession. Thus the majority of the graduates of this highschool do not enter music as a profession but emerge as discriminating listeners; their four years of education in music and daily association with fellow-students in music-making ventures of all kinds act as a guide in preventing youngsters of but normal talents from entering a professional career in competition with others of greater talents whose superior prospects the highschool education teaches them to appraise.

DR. McALL CELEBRATES

Forty-five years is the small part

Just because a man stays in one job a long time has never been accepted by T.A.O. as any excuse for applause. And in Dr. McAll's case it is the least of our reasons for using this space; I hope the main reasons will be obvious from what is here said.

Dr. McAll is a business man and always has been. He is also highly social-minded, delights to mix with other people. For years his business has been with the Hymn Society of America, now as executive secretary. In October 1902 he became organist of the Presbyterian Church of the Covenant, in that famed Tudor City section of New York City. He is still there. It's on East 42nd Street, past Grand Central, protected pretty much by skyscrapers, mostly residence hotels and apartments.

Hutchings built the organ in 1887 and Dr. McAll, himself long connected with organbuilders, had it humanized by Moller in 1939 (see April 1942 T.A.O.). The Church has a bad shape—much too wide left to right, too shallow front to back. The organ was put into the front left corner, console and choir into the front right; couldn't be worse, could it? That's one reason for this note now about Dr. McAll. He couldn't change the shape of his Church but he could—and did—use his head. He installed a microphone in the organ and loudspeakers in the choirloft and everybody has been happy ever since.

I dropped in for the tail-end of a service one Sunday morning and discovered that this notorious hymn-advocate was a great artist at the console. In spite of all he has said about hymn-singing, he refrained from all fads & fancies and just played the hymns as though both he and his congregation enjoyed them—and they all did. At the end of the service he improvised, and that is another reason for this sketch. That improvisation was not the usual claptrap monstrosity; it was music, real music from the heart, and it was based on the melody of the final hymn.

Denominational services are generally a skip, hop, & a jump, but his wasn't. It was an artistic entity without arts' hitting you in the eye anywhere. Dr. McAll was living that service as few men are able to. And that is one more reason for this article. Dr. McAll has spent so much time in organ gatherings talking about hymns and talking about this, that, & the other thing, that you



Dr. Reginald L. McAll

naturally draw the conclusion he's a preacher. No such thing at all. He's a Service Artist, one of the best I've heard. I'd rather hear him improvise a postlude or prelude to one of his services than hear any other man I know do an improvisation on given themes as a stunt at the end of a public recital; Dr. McAll's music is genuine, never bombastic.

I could go on for pages about that man. I don't follow what he says but what he does is magnificent. And the strange part of it is that Covenant Presbyterian had sense enough to feel it and acknowledge it in an Oct. 17 celebration that included the presentation of the finest watch Hamilton makes, suitably inscribed; an electric metronome; and, for Mrs. McAll, a gorgeous basket of fruit "with more to come each month." Since T.A.O. deals with professional matters, not social, we won't record the list of names, nation-wide in their fame, of those who went to Covenant Church on that Friday evening to pay tribute to that noble Service Artist. But when you get tired listening to music that has no message, go over to the Church of the Covenant and listen to a service, or a recital, played by Dr. Reginald L. McAll and if you have any heart left at all it will be fed and fed plenty with just the things you crave musically.—T.S.B.

REJECTED

During one month T.A.O. received 51 pieces of propaganda for publication, all the way from bathing-beauties to Tom Dewey's politicians in Albany (hungry to be appreciated by the tax-burdened citizenry). This does not include any of the legitimate propaganda directly concerned with the organ world. Incidentally, you did not see one word of any of this rubbish in T.A.O. but if you read newspapers regularly you saw plenty of it.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

*DR. ROBERT BAKER
Temple Emanu-El, New York
*Handel, Con. 4: Allegro
Vivaldi, Con. Dm: Adagio
Rinck, Rondo for Flute
Bach, Prelude & Fugue Am
Schumann, Canon Bm
Reger, Benedictus
Liszt, Prelude & Fugue on Bach

James Winship Lewis

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Washington

D. C.

Yon, Primitive Organ
McKay, Adagietto
Mulet, Carillon-Sortie
*Mozart, Fantasia Fm
Sowerby, Arioso
Dickinson, Storm King Mountain
Roberts, Carillon
Bach, Fantasia & Fugue Cm
Vierne, Divertissement
Peeters, Aria
Jongen, Toccata Df

These were the first & last of four October
Sunday afternoon recitals.

FERDINAND DUNKLEY

Trinity Episcopal, New Orleans
*Bach, Toccata & Fugue Dm
Couperin, Benediction Elevation
Purcell, Trumpet Tune
Marcello, Psalm 18
Saint-Saens, Fantasia Ef*
Dunkley, Orientale
Clokey, Canyon Walls
Walton, Festal Time
*Wolstenholme's Handel Sonata
Stebbins, In Summer
Clokey, Cathedral Prelude
Palestrina, Ricercare 5th Tone
Bach, Fugue Ef

*WALTER EICHINGER

University of Washington
Buxtehude, Prelude-Fugue-Chaconne
Bach, Come Now Savior
Son. 6: Vivace
Passacaglia

Vierne, 3: Allegro Maestoso
Jongen, Cantabile
Bingham, Roulade
McKay, Resonet in Laudibus
Vierne, Carillon

RICHARD W. ELLSASSER

First Methodist, Tecumseh
Vivaldi, Con. Am: Allegro Vivace
d'Andrieu, Fifer
Sammartini, Son. 6: Allegro Vivace
J.S. Bach, Fugue ala Gigue
J.C.F. Bach, Pastorale Dm
J.S. Bach, Concerto C
Clokey, Kettle Boils
Ellsasser, Icarus; Concert Study Dm.
Improvisation

JAMES WINSHIP LEWIS

Christ Church, Cambridge
Pachelbel, Toccata Em
Couperin, Three Kyries
Daquin, Flute Noel
Bach, Fugue C; 3 Choralpreludes;
Prelude & Fugue D.

Franck, Cantabile
Alain, Litanies

Dupre, Elevation; Ave Maris Stella.

FLOR PEETERS

Crescent Presbyterian, Plainfield
Bach, Prelude & Fugue Am
Frescobaldi, Toccata l'Elevazione
Pachelbel, From Heaven High
Buxtehude, Prelude & Fugue F
Franck, Pastorale
Messiaen, Banquet Celeste
Peeters, Sinfonia
Vierne, 3: Adagio; Finale.

RICHARD PURVIS

Grace Cathedral, San Francisco
*Bach, Prelude & Fugue
Franck, Cantabile
Widor's Fourth
James, St. Clotilde Meditation
Vierne, Westminster Carillon
*Purcell, Trumpet Voluntary
Byrd, Pavanne
Daquin, Coucou
Franck, Prelude-Fugue-Variation
Peeters, Suite Modale

Dupre, Berceuse

Boellmann, Marche Final

These were the first of the season's recitals on the second Sunday of each month at the close of evensong; all are broadcast over KWBR-FM.

IRENE ROBERTSON
All Saints Church, Carmel

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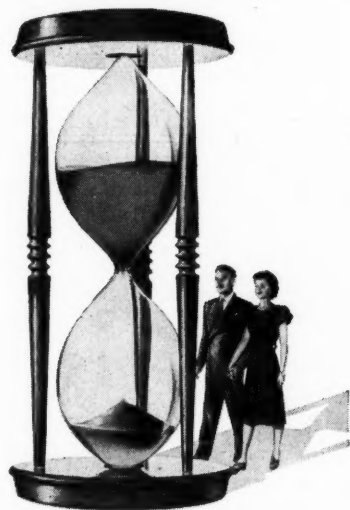
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Two Bach Programs

*Concerto 4
Three Choralpreludes
Prelude & Fugue Gm
Sonata 1
Two Schuebler Chorales
Toccata F
*Prelude & Fugue Em
Concerto 1
Passacaglia
Four Orgelbuechlein Choralpreludes
Toccata Dm

A Not-so-Gentle Reminder: It takes three persons to make an organ recital: 1—organist, 2—composer, 3—organbuilder. The organist sees to it that he and the composers get full credit; why so discourteous toward the organbuilder? Only two recitalists in this month's column gave the builder that credit.

ERNEST WHITE STUDIO

Three October Programs

Bach's Eighteen Great choralpreludes were used by Mr. White in three sets to prelude & postlude his paid-admission programs of music for organ, harpsichord, violin, strings, recorder, and oboe, with the new 3m Aeolian-Skinner in his New York Studio.

*Bach, An Wasserfluessen
Herr Jesu Christ Dich zu
Komm Gott Schoepfer
v-h. Handel's Sonata D
o-s. Handel's Concerto Gm
h-s. Scheidt, Two Canzonas
h-s. Bach's Concerto Dm
Bach, Von Gott Will Ich Nicht
Komm Heiliger Geist (Alto)
Komm Heiliger Geist (Fantasia)
*Bach, Nun Komm' (Coloratura)
Nun Komm' (Trio)
Nun Komm' (Pleno)

h-r-oboe. Loillet's Trio Sonata
h. Scarlatti, Four Sonatas Gm, F, Fm, E
h-oboe. Handel's Sonata Gm
h-o-r. Telemann's Trio Sonata Concertante
Bach, Wenn Wir in Hoechsten
Jesus Christus Unser Heiland (1)
Jesus Christus Unser Heiland (2)

*Bach, Allein Gott (Trio)
Allein Gott (C-f. in soprano)
Allein Gott (C-f. in tenor)
h-basso. Bach, "Amore Traditore"
h. Bach, Italian Concerto
h-basso. Bach, "Geistliche lieder"
h. Bach, Partita Cm
Bach, Nun Danket Alle
Schmuecke Dich
O Lamm Gottes
DARWIN LEITZ

has been appointed assistant to Ernest Mitchell in Grace Church, New York. He was born on a March 24 in Fort Wayne, Ind., studied in the American Conservatory, Chicago, chiefly with Dr. Leo Sowerby in organ, theory, composition. For a time he played in St. Bartholomew's and in Grace Church, Chicago, and St. Paul's, Riverside; he substituted for J. H. Ossewaarde in Calvary Church, New York, last summer. Mr. Ossewaarde in his Oct. 1 recital in Calvary played Canticum Refectionis, Adoro Devote, and Slane, three manuscripts by Leitz; Gray is publishing the Canticum and Slane, and also another piece in the set, Peel Castle. The pieces heard show Mr. Leitz to be a composer worth watching.

RADIO PROGRAMS

"The best organ program, I think, comes from a French Montreal station at 10:30 p.m., e.s.t., near 70 on the dial. I suppose it is a Casavant organ."—Robert Maye.

UP SHE GOES!

Saturday Evening Post is raising its price to 15 cents a copy; before the raw-deal got its inflation going full force the price was 5 cents.

PRINT THAT YEAR

on your programs, unless you think they have no value for anyone anyway. Copies of any worthwhile program are likely to

be found in many files decades later; if full details are not printed on them as they should be, it means an organist somewhere is careless.

EDWARD B. MARKS

Music Corporation has appointed Dr. Eric Simon music editor. He was formerly on the editorial staff of Universal Editions, Vienna; toured Europe as clarinetist with chamber-music groups; came to America in 1938; played first clarinet in the N.Y.C. Symphony; was recently appointed to the David Mannes School as instructor in orchestration.

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"Freedom to hire, work, produce, buy, sell, make profits, and invest them in business in a free economy controlled by a free price, is the only way this country can earn its living and keep its living standards the highest in the world."—F. A. Harper, Cornell University professor of marketing.

AIN'T IT THE TRUTH!

"Radio and film industries are being used for a progressive vulgarization of the public mind and for the debasing of the public morals at a moment when the salvation of democracy depends upon the strengthening of individual moral integrity."—Mrs. Eugene Meyer.

JUSTICE DIED!

"How does it happen that the owners of an electric-light company are obligated by law to give continuous service, even though losing money, but that the employees of such a company, through a union, are allowed to shut that service down and plunge a whole community into darkness and danger?"—Donald R. Richberg, in Reader's Digest.

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1st of month, main articles, photos,
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10th, all news-announcements.
14th, advance-programs and events-
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15th, deadline, last advertising.
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